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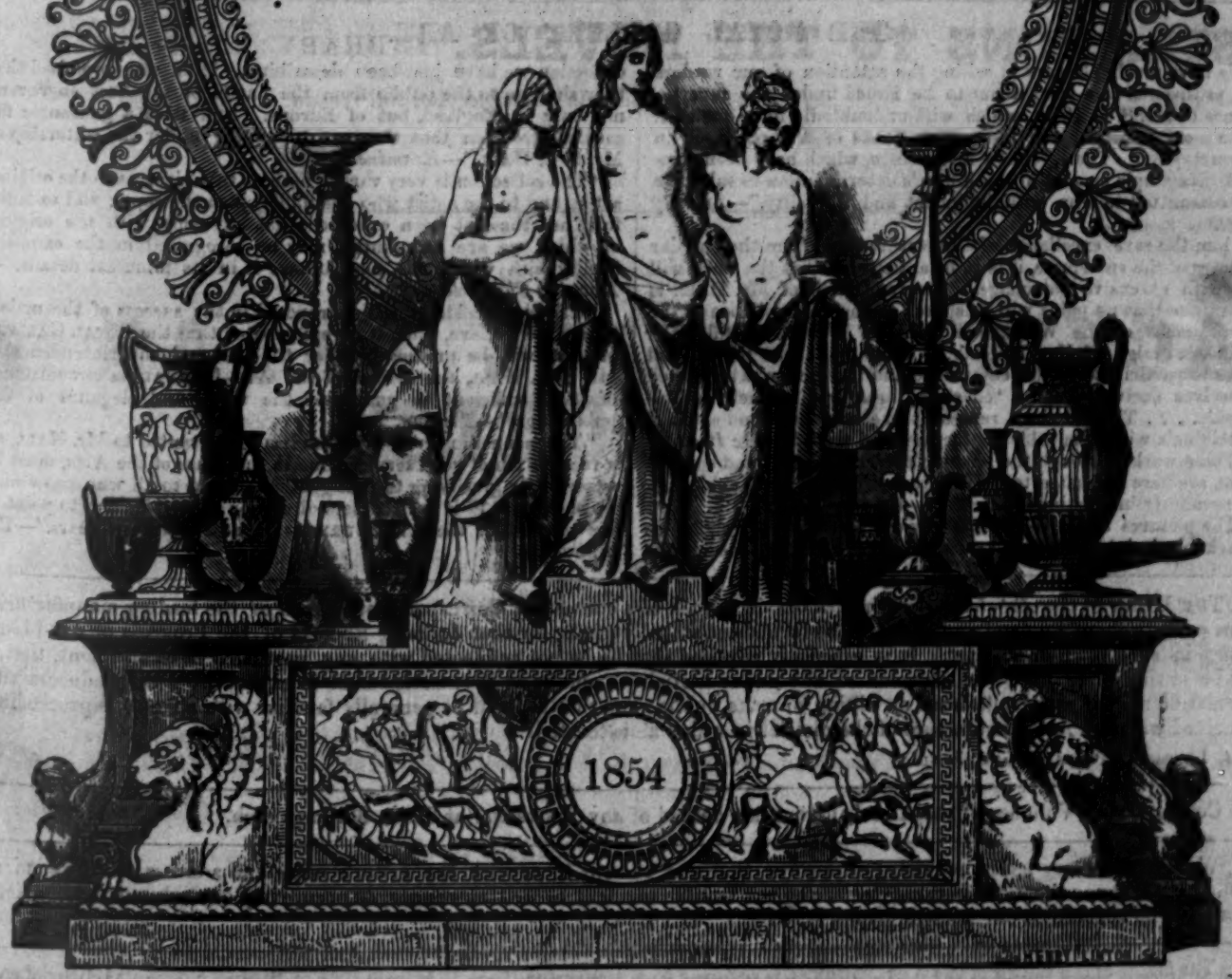
THE ART-JOURNAL.



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THE ART-JOURNAL

THE ILLUSTRATIONS.

1. FINDING THE BODY OF HAROLD. Engraved by E. Whitfield, from the Picture by W. Hilton, R.A., in the Vernon Gallery.
2. FAWCETT, THE COMEDIAN. Engraved by W. J. Edwards, from the Picture by Sir T. Lawrence, P.R.A., in the Vernon Gallery.
3. WINTER. Designed and Drawn on the Wood by Mary E. Dear.
4. EXAMPLES OF GERMAN ARTISTS.

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THE ROYAL GALLERY OF ART.

"We have much pleasure in calling the attention of our readers to the prospectus of a work about to be issued under the superintendence of Mr. S. C. Hall, which will undoubtedly form one of, if not the most beautiful and instructive books of Art produced in this country. . . . The specimen Engravings, which have been completed, give ample earnest of the Editor's determination to fulfil the trust committed to him with judgment and liberality."—*Literary Gazette.*

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"Especial confidence will be reposed in the success of the undertaking, we believe, when it is remembered that the Royal Gallery of Art will be produced under the personal superintendence of Mr. S. C. Hall, the Editor of the Art-Journal—a circumstance of itself sufficient to guarantee the value and elegance of the publication."—*The Sun.*

"The manner in which this boon has been granted to Mr. Hall, as a recognition of good service done in the cause of the Arts, must be exceedingly gratifying to that gentleman, and to all who know him. To show that it is well deserved, it would be sufficient to point to his conduct of the Art-Journal for nearly sixteen years."—*The Builder.*

The Editor of the *Art-Journal* desires to obtain the aid of a competent Correspondent in each of the leading manufacturing towns or districts of England and Scotland, to furnish, at stated periods, for that Journal, Reports of the Progress of Art-Manufacture in such town or district. It is especially required that he be not connected with any particular establishment, that he may be entirely free from the suspicion of any undue partiality: and be so circumstanced as to expect from all producers such information as they may be desirous or willing to make public: and that he shall be generally familiar with all public proceedings connected with the Art-Manufacture of the district in which he is located.

4, Lancaster Place, Strand, London.

Covers for the Volumes of the Art-Journal can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we do not attend to anonymous communications, preferring the trouble incident to written replies, to occupying our columns with matters of little or no concern to our readers generally.

The Office of the Editor of the Art-Journal is removed to 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are in future to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

All Orders for Advertisements should be sent to Messrs. Virtue & Co., Cottage Place, City Road; or to 4, Lancaster Place, Waterloo Bridge, Strand.

Post Office Orders should be made payable to Mr. George Virtue, 25, Paternoster Row.

THE ART-JOURNAL.

LONDON, DECEMBER 1, 1854.

THE present number of the *Art-Journal* completes the *Sixteenth* volume, and terminates the series of engravings from THE VERNON GALLERY.* The Editor enjoys abundant proof that his labours have been appreciated; and that, aided by many valuable associates, the publication continues materially to assist the important movements which are now so largely and so extensively influencing Art in all its various ramifications.

At no period in the history of the country have the Arts been so greatly prosperous; not alone as regards the higher branches, which are luxuries, but with reference to the daily necessities of common life. It is but of late years that the Nation has interfered to advance their progress; the several circumstances which date from "The Royal Commission for Promoting the Fine Arts," and "The Great Exhibition of 1851," are now manifesting their value: while the personal zeal in their service (the example of large and liberal encouragement) which emanates directly from the Throne has, happily, so fostered and advanced their welfare, that the country rejoices in the prospect of Art becoming the enjoyment of every class of the community.

While, therefore, we allude to our hopes of the future, we may justly receive satisfaction from the results of our labours past. Sixteen years ago the number of those who took interest in this subject was very limited: we had literally to create readers; our efforts were embarrassing, and our encouragements few. Such is not the case now: we have prospered with the general prosperity of Art, and it will suffice to say that we have the happiness of knowing our labours have not been in vain.

"The Vernon Gallery," which closes this month, was presented to us by the Nation's liberal donor, as a means by which the utility of this Journal might be increased: a still higher honour and a much larger boon have been accorded to us by the munificence of her Most Gracious Majesty the Queen and his Royal Highness Prince Albert, who accord to us the privilege of publishing a series of engravings from their private collections of pictures at Windsor Castle, Buckingham Palace, and Osborne;* his Royal Highness Prince Albert being graciously pleased to consider the *Art-Journal* as "extremely well conducted," and "calculated to be of much service," and "his patronage of which it has given him much pleasure to afford." Thus encouraged, and thus recompensed, our subscribers will naturally expect augmented exertions to improve the character of the *Art-Journal*, and to render it still more useful to all classes who derive pleasure or obtain instruction from Art. And such improvements the subscribers to this Journal may anticipate. The series "The Vernon Gallery" was undertaken under a stipulation that the *whole* of the collection should be engraved. This arrangement was distinctly announced at its commencement, and a pledge to that effect was given to our subscribers. The death of Mr. Vernon did not discharge us from the contract, and the result has necessarily been the introduction of several subjects scarcely suited to engraving, or calculated to promote the purposes of Art. Her Most Gracious Majesty and his Royal Highness Prince Albert have, however, made no such stipulation; while they have munificently placed the whole of the pictures, in their several collections, at our disposal, they have confined the selection entirely to ourselves, commanding only that, in all cases of living artists, the "consent" of such artists shall be obtained, and that the pictures shall be so engraved as to be satisfactory to them. Under this stipulation every engraving is "approved" by the artist, and, in case of deceased masters, by Thomas Uwins, Esq., R.A., previously to being submitted for the approval of his Royal Highness.

We may therefore ask and receive the confidence of our subscribers, as we have been honoured by that of her Majesty and his Royal Highness, and by the artists whose works are continued in the several collections; such confidence extending not only to the character and value of the engravings, but to the judgment exercised in the selection of subjects.

National galleries, which are public property, have been frequently engraved in serial forms; but to grant a collection almost entirely private (the purchases of private resources) for public pleasure and benefit, is an act of generous and considerate liberality, without precedent in the history of Art; and one for which the country must feel deeply grateful to her Majesty and the Prince who, on this, as on so many other occasions, have given examples of zeal for the general enjoyment and instruction of the subjects of the crown.

The series of Royal pictures will be commenced in the *Art-Journal* with the Number for January 1855. Each monthly part will contain two of these engravings, and also an engraving of a work in sculpture. Of these works in sculpture, several will be engraved from the originals by modern sculptors, in the Royal Collections; permission to engrave which, has also been accorded by her Majesty and Prince Albert.

With regard to the other departments of the *Art-Journal*, subscribers may rest assured of our continued exertions to maintain the position we have acquired—availing ourselves of every resource by which to obtain the best assistance in Art and Letters; bringing experience and industry to bear upon our task, and looking for increased patronage to compensate for enlarged expenditure and augmented worth.

With the new year will be commenced a series of ILLUSTRATED BIOGRAPHIES OF LEADING BRITISH ARTISTS: the illustrations consisting of Engravings on Wood of their principal works, so as to exhibit the peculiar style and character of the leading painters of our school.

With respect to Art-Manufacture—duly to represent which has ever been a primary object in the *Art-Journal*—we shall continue our exertions to minister to the requirements of the Manufacturer and the Artisan, by engraving all the suggestive examples we can obtain; by frequently exhibiting the progress of British Manufactures; and by occasional representations of the best productions of the Continent. We commence the year with a series of engravings—to extend probably to one hundred examples—of the principal and most valuable contents of the Museum of Practical Art at Marlborough House. The engravings of these famous works cannot but be valuable to every class of Producers of Art-Manufacture.

It only remains to us—in thus closing the volume of the *Art-Journal* for 1854,—to announce that the volume for 1855 will be the commencement of

A NEW SERIES.

We desire especially to announce this NEW SERIES as affording a favourable opportunity for those who have not hitherto subscribed to the *Art-Journal*—chiefly because of a natural hesitation to commence a continuous series of a work which must necessarily be incomplete. While, however, the *Art-Journal* will, in all its leading features, differ only from the past in the improved character it receives, we repeat, it will be commenced in January, 1855, as

PART I. OF A NEW SERIES,

and so avoid the difficulty to which reference is made, by enabling subscribers to obtain it *from the commencement*.

4, LANCASTER PLACE, STRAND.

* "The Vernon Gallery" is contained in six volumes of the *Art-Journal*—the volumes from 1849 to 1854 inclusive: these may be obtained of the Publisher: but the earlier volumes of the *Art-Journal* are "out of print."

* The work now in course of publication under the title of "The Royal Gallery of Art," consists of PROOF IMPRESSIONS on *India paper* of these engravings. These will be comparatively few in number, and issued only to subscribers.

A WALK THROUGH THE STUDIOS OF ROME.*

PART IV.

If I have delayed too long in mentioning the name of Tenerani,—whom our own classic Gibson with characteristic modesty pronounces as the first of modern sculptors—my silence has arisen from a certain distrust on my part, of doing sufficient justice to his uncommon genius. Imaginative, but never extravagant, original, but never mannered, he possesses the rare faculty of seizing on the most dramatic and interesting moment, and pourtraying it with a fidelity at once true and poetic. Exquisitely as he idealises all he touches, his surpassing judgment never allows conception to overstep the bounds of truth; it is nature still, but nature poetised, awakened and inspired.

His works are full of sentiment, not the meretricious sentiment of Canova, but the pathos of deep and true feeling, appealing at once to the imagination. For a statue, however admirable as a work of Art, fails of its highest attribute, if a sympathy earnest and reciprocal be not created by the hand of the master between the spectator and the work he gazes on. The more generally this sympathy appeals to the feelings of the mass, the more universal will be the artist's success. This same remark applies equally to literature. We must live, and move, and feel, in, and through the imaginative characters traced by the author's cunning pen or the mimic page to experience a due interest in their various fates.

Tenerani's works have been elegantly compared to the scholastic perfection of Virgil, while those of his master Thorwaldsen, have been likened to the sublime inspirations of the Homeric heroes. But this graceful homage by no means characterises Tenerani's chief triumph, consisting in a rare union of the sublimest and purest devotional feelings, constituting him par excellence *the* Christian sculptor, with the simple grandeur, the dignified repose, the cold and conventional, yet often touching expression of the Grecian school. His protean genius, so to say Janus-faced, partakes retrospectively of the past—its cold beauty—its grace, its impassioned classicality—when passing with marvellous facility from one epoch to the other, he turns from the legends of mythology, and becomes suddenly imbued with the earnest anticipation of the future; and like a prophet of old, is inspired with all the faith, the love, the hope, the fervour, necessary to the production of works calling up to the imagination the tenderest, profoundest, and most awful themes of Christianity—a rare and most singular union of antagonistic principles and power.

Tenerani is not known in England as he ought and deserves to be, principally because he was one of the few great living artists who did not contribute any work to our own Exhibition. He is a native of Carrara, that classic city which furnishes both men and materials moulded to the subtle Art, from the depths of its marble bosom, its valleys actually bursting with snowy treasures. Coming to Rome, Tenerani attracted the attention of Thorwaldsen, then in the zenith of his colossal fame. He became his favourite and favoured pupil, conjointly undertaking great works and sharing the profits. The celebrated monument of Eugene Beauharnais at the Jesuits' church at Munich, was one of these united labours: the statue of the prince executed by Thorwaldsen, while those of History, and the Genii of Life and Death, were the work of Tenerani. This artistic and loving union between two of the greatest masters of the age, continued uninterrupted until Thorwaldsen's death, since which period Tenerani has alone occupied the throne of foreign Art.

He has three or four large studios in and about the Piazza Barberini, up most wonderful lanes, very dirty, as are all Roman lanes. I can give no idea of the personal appearance of this wonderful man, for he alone of all the Roman artists, was not willing to do the honors of his studio, leaving me to wander alone among his really inspired productions—and to describe them—where shall I begin, in such a labyrinth of grandeur, beauty, poetry, and devotion! I will take them naturally as they were grouped in the various studios, leaving my readers to observe the characteristic difference in the treatment of the Christian and Pagan subjects, as markedly dissimilar as though conceived and executed by the hand of two great artists—yet breathing a certain tender ideality, and graceful poetry, that would claim a common parentage.

Nothing is more striking or more affecting than the martyrdom of Eudorus and Cymodocea, a basso-rilievo originally executed for Madame Recamier, to be presented by her to Chateaubriand, as illustrating a scene in his Christian Martyrs. The scene is the Flavian Amphitheatre; Eudorus stands on the arena in the centre, clasping his wife Cymodocea to his bosom. He gazes upwards with an expression of mild, yet heroic courage, the type of Christian meekness and faith. But his wife, the loving woman, the weaker vessel, nestling in his arms, gazes not on heaven, but on *him;* her beacon, her load-star, in the impending gloom, seeking in those beloved eyes, strength and fortitude for the hideous strife. What a true and earnest reading of woman's nature lies in this thought! A fine contrast is presented to this touching group, in the robust form of the Pagan Athlete, who is in the act of raising by a pulley, an iron grating or portcullis from whence a fierce tiger rushes forward. The face of Eudorus is turned from the furious beast, but with upraised arm he repels as with involuntary horror his approach, while, his higher thoughts commune with heaven, seeking divine assistance in his agony.

I need not expatiate on the splendid contrasts exhibited by this pathetic group, which really made my very blood run cold with mingled feelings of horror, pity, and admiration. The figure of Eudorus resplendent with a manly yet holy beauty, his look "communing with the skies," firmly, yet meekly awaiting the trial of his faith, his beauteous, shrinking, terrified wife, weak, because unlike him, she seeks her strength on earth in his dear eyes, about to be for ever closed in death. The naked Roman slave, fierce, insensible, and strong as the massive walls around, an admirable study of the nude.

It is impossible in a few lines to express all the suggestive thoughts to which that sculptured poem gives rise. Raising the dim veil of far-off centuries, it strikes one like a gush of overpowering unearthly harmony, carrying the soul aloft to unseen regions, where thoughts ebb and flow that find no mortal utterance.

Strange and different but no less perfect, is his figure of Psyche swooning—that graceful myth, half imaginative, half real, breathing the very essence of poetic religion, which has taxed to the utmost the powers of the greatest artists, from the earliest times to our own days. Psyche appears in all the ideal loveliness befitting the mystic bride of Love, just returned from the shades, bearing the fatal gift of Proserpine. Curiosity overcoming every other sentiment, she has yielded like a second Eve to temptation, and has lifted the lid of the vase, whose contents are to restore her beauty. The fumes of the fell poison foaming upwards, mounts into the brain, and she sinks with half-closed eyes dying as it seems on a barren rock. Beside her lies the vase, her delicate butterfly wings droop on her rounded girlish form; her head rests on one side, her small hands fall listlessly down, every line, every feature, every curve appeals to our sympathy; one feels the tears spring to one's eyes, at the image of the lonely forsaken nymph, so fair and touching, sinking down to die, far from her peerless love, forgotten, persecuted, despised. Poor Psyche! what consummate genius has thy imaginary sorrows called forth! Some one supposes the allegory of Psyche to symbolise the spirit of love and sensibility, struggling with the stern hard spirit of the world. It is a pretty conceit, and might lead to many graceful fancies. To attempt to describe the delicacy and beauty of the modelling of that figure, its poetic loveliness and touching expression, were vain. There are sensations to be experienced rather than expressed. There is the languor of death about that small classical head, the darkness of a night that knows no dawn, hovering about those closing eyelids, the fainting weakness of terror and despair nerveless, powerless,

> "Life's last spark that flutters and expires,"

expressed in that drooping form. Although there is a *morbidezza*, a fainting suffering in the pose, expressed with such superhuman power in the cold stone, that makes one turn away and ask, Can this be marble?

In these two subjects, one devoutly Christian, the other essentially pagan, we have a specimen of the marvellous variety, paradoxical and antagonistic, in which the genius of Tenerani revels. The Christian hero, warmed and inspired by faith, heroically meets a hideous death; courage, resolution, and resignation are expressed in every feature; while the uninspired Pysche, who has only trod "the primrose path of dalliance," of the earth and earthly, knows not a hereafter and droops like a flower deprived of the light of the sun.

Very beautiful is Tenerani's "Flora," executed for our own Queen, represented as a nymph of extreme youth, charmingly beautiful, joyously advancing, like a "returning diver gleeful with his pearls;" her lap piled with flowers, which seem to drop around her, she lightly skims on the ambrosial gales, shedding forth "streams of rich distilled perfume."

The seated statue of the Princess Marie of Russia, executed for her father, is much admired, one arm rests on the back of the chair, the other is lightly crossed over it, while the face and figure are imbued with a certain lofty modesty, and a grand simplicity, exceedingly well rendered. One *feels* the princess as one gazes, simple and unassuming as is the pose. It may remind one too much of the Agrippina to be thoroughly original, and perhaps for this reason I did not so cordially admire this statue. The drapery also struck me as being unnecessarily scanty, giving an air of poverty to the whole figure, specially as contrasting with the ample folds enshrining the Roman Empress, who still queens it so royally in the capitol.

* Continued from p. 324.

Cupid extracting a Thorn from the Foot of Venus, also a commission from the Emperor of Russia, may perhaps be criticised as being altogether a too servile imitation of the modern Canova school, but it is undoubtedly a work of exquisite gracefulness. Venus, a statue of the life-size, reclines on the ground, extending one arm, as though entreating the kneeling Cupid to perform his office with care, a hint he receives with his little upturned saucy face, confident in his own success. The half reclining attitude of Venus, her head turned in a different direction from her figure, produces the most charmingly flowing undulating lines imaginable. Perhaps the Paphian goddess is represented a little too vividly sensible of pain, a mortal sentient feeling incompatible with divinity; but then those fabled gods of Greece were in many respects so very *human*, one excuses the artist's concetto; especially remembering the poetical fable of Venus, wandering through the woods in search of her beloved Adonis, making the leafy vaults echo with her lamentations, and in her flight wounding her fair feet with thorns, causing the white roses to blush rosy red as she passed over them, on to where Adonis lay slain by the cruel Mars, the goddess with loving care turning his falling blood into a flower, the pale anemone.

A large monument composed of many figures to be erected at Ferrara, to the memory of the Marchese Costabile, I did not admire. It is decidedly the most inferior of all Tenerani's works, although occupying an important position in his studio. A sitting figure of Christ, nude to the waist, the arms extended in benediction, is, full of a solemn and terrible grandeur, strikingly contrasted with the graceful tenderness of the artist's other works.

Tenerani's last work is a statue of the unfortunate Count Rossi, so barbarously murdered by the Roman plebeians at the Palazzo della Cancellaria, just before the Pope's flight from Rome; a deed characteristic, in its savage ferocity, of the darkest period of the middle ages. As a portrait-statue this is a noble work, Rossi is seated in an arm chair, in an easy attitude, in one hand he holds a tablet, a pencil in the other; but the drapery, spite of the modern costume, is a triumph; in the arrangement of the cloak, which has partly fallen from the shoulders, he has shown consummate skill. There are no two living men who understand the really *epic poetry* of finely arranged drapery like Tenerani and Gibson. These great sculptors fully comprehend the dramatic force and significant expression that lies in a grand and judicious arrangement of the solid marble folds. In this respect they might compete with the finest painters of the Byzantine schools, who continued to clothe their figures like gods long after they had lost the power of pourtraying them as such.

But it would fill a book adequately to expatiate on the varied wonders of those studios; how to select from such an overwhelming mass of glorious conceptions, tender inspirations, and charming concetti, is the difficulty.

Tenerani's busts must by no means be forgotten in the recollections that oppress me, they are admirable, full of character and individuality, evidently strong likenesses, stereotyped to the letter; two especially, of the Prince and Princess Doria, are full of a certain aristocratic grandeur, as well expressed by the artist as in the individuals.

After I had spent some time in delighted contemplation, I resigned myself into the charge of an old man looking out for *Pauls*, and determined to have them too, who proposed conducting me to the other studio, situated on the opposited side of the Piazza; he pretended it was locked, a fiction I am certain; but in Italy one lives in a land of fiction, as far as truth goes, and one gets used to it. Under the charge of this cicerone I crossed the wide enclosure, once a circus dedicated to Flora and certain midnight saturnalia of a somewhat questionable nature, on by the beautiful fountain, sculptured by Bernini, standing in the centre, with its four dolphins supporting a graceful shell, from whence a glittering pillar of crystal springs upward to the sun. Within this studio I saw a really beautiful and touching Pietá, erected in the Torlonian chapel at San Giovanni Laterano, somewhat in Bernini's style, his earliest and best style I mean, such as the Borghese, Daphne, and Apollo. Joseph of Arimathea and St. John form a triangle, the Saviour's body resting partly on his mother's knees and partly on the other figures. The Virgin, that bereaved daughter of Jerusalem, is finely rendered, sinking under her high affliction, yet withal sad and silent, with a modest grief, "deep as the waters of the abyss, but smooth as the face of a pool."

The technical difficulties in the stiffening and collapsed limbs of the Dead Christ, are triumphantly achieved, showing an anatomical knowledge, precisely as it is delicately expressed.

But *the* sublime work of the whole exhibition, the work which above all others will stamp with immortality the genius of Tenerani, is the colossal statue of the Angel of the Resurrection, forming part of a monument to the memory of the Duchess Lante, to be erected at Rome in the Church of the Minerva. The winged angel "severe in youthful beauty" is seated with upturned eyelids, awaiting the awful signal when the trumpet shall sound, the dead arise, and time be no more. Oh! the unutterable adoring angelic look of those waiting eyes! All bald as they are they seem to pierce all space and float in an extatic vision! The marvellous expression of subdued patience, resignation, and love, in that angelic being, would have made any sculptor immortal. The colossal though ethereal form, the parting locks, falling on either side of the ample brow, in loose wavy masses on the neck, the monumental features, the majestic attitude, all witness of a mysterious and eternal being unsoiled by mortal stain, worthy of one whose name was the Great, the Wonderful. It is a noble, an overwhelming form, unearthly in its solemn grandeur, breathing fresh from the airs of paradise, as if,—

> "Trailing clouds of glory, he had come
> From heaven, which was his home."

Immediately contiguous to the various studios occupied by Tenerani are the apartments once inhabited by his master and friend, Thorwaldsen, now serving as Macdonald's studio.

A visit to the studios of Gibson and Macdonald usually satisfies the cravings after high Art of the ordinary class of English visitors, many of whom, I verily believe, utterly ignore the existence of any other sculptors—so insular and isolated are our ideas, so unbendingly and stupidly national. As the immortal works of Gibson appeal rather to the poetical and classical mind than to the sympathies of the common herd, one finds that these *groundlings* probably prefer Macdonald to our modern Praxiteles. Of Tenerani they have probably never heard—joy be with them! Let us follow in the common track of the beaten road, and give *our* opinion on the subject.

I turned up a dirty, very dirty, courtyard thronged with those "toujours perdrix" French soldiers, who always remind me of the days of chaos and Deucalion, literally springing up from the very stones and peopling the (Roman) world. Above on an eminence rises the vast Barberini Palace, frowning down with a certain *noli me tangere* look, very majestic and feudal indeed. Out of the dirty courtyard I enter a passage which I should call a hay-loft only it is on terra-firma. My companion, Miss Shaw, herself an accomplished artist, pauses before a low door which it would be quite possible to overlook in the darkness, as Göethe did in the fairy tale he relates to his little friends when a boy, the small door in the wall that once led him into the heavenly-beautiful garden where the fairies lived, and then never could be found again.

This low door among the hay had been Thorwaldsen's studio. The Duke and Duchess of Northumberland entered just before us; they were both sitting for their busts, and we heard them afterwards laughing and talking merrily behind a kind of arras, which reminded me of Polonius's death, and Hamlet calling out "A rat! a rat!"

Macdonald's studio I discovered at a glance is the peerage done into marble, a plaster galaxy of rank and fashion; row after row, in room after room, of noble and illustrious personages appear, until they become quite common as to quantity. All who ever figured in the "Court Journal" are here, looking as classical as drapery and hair-dressing can make them, otherwise indifferently so, certainly; yet, withal, such a potent family likeness pervades them all, it is perfectly astonishing: one really quite realises here the fact that they are all born of one common parent—*Macdonald* I mean, not *Adam*. A universal type, reminding me of a bad dinner, tasting as if every dish had been cooked in the same pot—insipid and unappetising, very.

If I were to mention half the names of this great universal family I should require a red book, and it is difficult to particularise where a fatal want of individuality pervades all. I noticed a very pretty bust of Mrs. Denison, her hair braided around her pensive face, entwined with certain broad flat leaves, very gracefully. Then there was a life-size statue of Lord Kilmorey, draped as a *Grecian warrior*, which all the world saw, or did not see, at the Great Exhibition, very comical indeed. A bust of Lady Walpole, with that "fiera pronta vicave" expression for which she is remarkable, more piquant than absolute faultlessness of feature. Lady Walpole's is a good likeness, but marble cannot do justice to her singular swan-like beauty, consisting in a complexion "pure as monumental alabaster," and deep liquid eyes swimming in ethereal blue, only to be expressed in Gibson's *coloured* statues, not in cold positive white marble. By her side her sprightly, pretty rival, Lady L., looks out with all the bold, grand pride of the Hamiltons. But I pause—their name is legion.

There are some elegantly conceived nymphs in various attitudes, but all with such an abominably genteel ball-room look one really can't stand it, after gazing at those grand, stern classicalities created by Gibson's Grecian imagination. There is a Book of Beauty look about all here only suited to aristocratic propriety and prejudice. No flights of genius, no rude bones or vulgar sinews, but nature toned down to

suit the fastidious notions of sickly countesses and Verysopht exquisites. Alack for Art! but this is *one* studio, and the exception, thank Heaven! The Andromeda is a pleasing statue, but not likely to excite a too rude and vulgar sympathy. She is perfectly *genteel* in her distress, and remembers all the proprieties, although the dragon is there with his great teeth. Ulysses, too, a figure otherwise of considerable merit, is also exceedingly well-bred and royal; his deportment *beautiful*, like Mr. Turveydrop in "Bleak House." Both these statues are, I believe, purchased by Lord Kilmorey, who thinks he cannot be grateful enough to Mr. Macdonald for making a real Grecian of him. Had Macdonald devoted himself to ideal works he might probably have achieved a very fair success, although by no means commensurate with the reputation with which that stupid flock of sheep, English tourists, have endowed him. That an artist, after a long residence in classic Rome, should be content with being a mere hewer of stone and carver of busts raises my ire, because it indicates an unseemly craving after the *quattrini*. Could the traditions of those walls, once irradiated by the presence of Thorwaldsen, have taught Macdonald no loftier lesson?

Mr. Penry Williams is undoubtedly the first English painter in Rome: his fame is European, and deserves to be so. It is difficult accurately to describe his style, because excelling equally in landscape and figures, neither are subordinate, but mutually blend and relieve each other with that perfect harmony observable in Claude's works. I may say Williams has founded a school of his own, but a school requiring such varied powers and highly poetic conception is not likely to find many disciples patient, earnest, and imaginative enough faithfully to follow the careful steps of this admirable master. Great delicacy and facility of execution, united with exquisite taste, the finest poetic feeling, and the utmost freshness of colouring, pervade his works.

His studio, next to the Palazzo Miganelli, a dark, gloomy floor al primo, at the foot of the Pincian hill, jammed between high walls and uprising houses, is quite a curiosity in the way of an out of the way, undiscoverable corner. Great artists at Rome do burrow in the oddest places. We mounted a mysterious spiral staircase, but "that's not much," for all the stairs *are* mysterious here, and redolent of black masks, midnight assassins, gleaming daggers, and stilettos. We were received by Mr. Williams himself, in reality one of the kindest and most genial of men, but reserved and silent in general company, which he carefully avoids, preferring solitary communings with his own graceful creations to the intrusion of the *profanum vulgus*. He showed us his large picture of the Campagna, which I contemplated with charmed astonishment, so true, so poetic, was the rendering. Whoever possesses that picture can transport themselves at will into the recesses of those lonely, yet lovely, solitudes that span, as with undulating, earthern waves, the walls of Rome. There are the huge aqueducts, dragging their heavy chain across the plain, broken by fitful, gleamy patches of light, as the passing clouds skim across the emerald sea. There are the strange, abrupt ruins, villas, temples, tombs, standing sadly forth, witnesses of the fertile glory of the past. The Appian Way, bordered by dreary sepulchres, rifled, empty, and yawning—ruin even in death, the very bones scattered centuries ago to the four winds of heaven. Beyond are the blue mountains of Albano and Tivoli, upheaving with fantastic loveliness, shrouding in their bosoms the fair towns founded on the classic ruins of the imperial palaces, glistening brightly in the jocund sunshine. In the foreground appear exquisite groups of women and peasants in the picturesque Roman costume, reposing on the shafts of broken columns among long flowering grasses and waving reeds, while to the right of the picture, a gathering storm contrasts finely with the azure aspect of the clouds, canopying the Sabine mountains.

The finish of this large picture was wonderful; one might have examined it with a microscope. There was the clear transparent colouring of Callcott in his happiest Italian landscapes, with a dewy liquid look (*ruggiadoso*, as the Italians have it) of Constable about the clouds. I could well understand, after looking at this painting, why Mr. P. Williams is sought out, and absolutely *persecuted* with commissions; his works, indeed, are well nigh impossible to have, although he names his own price.

Another very charming picture is the "Harvest Mass in the Campagna," mounted on high in a rustic cart or carreccio, shaped somewhat like a triumphal car; a temporary altar is spread, and the priest in brilliant vestments, with upstretched arms, is in the act of elevating the host. Below, on the golden campagna, blazing under the rays of an August sun, in one glow of gorgeous harvest richness, peasants are grouped in every attitude of rapt and vehement devotion. Near by repose mouse-coloured oxen and some sheep. One of his most famous pictures represents a sick girl mounted on a mule going to pay her vows at the shrine of a certain Madonna, great in healing powers. She is followed by a long and picturesque procession of all her friends and neighbours, who, in their great reverence walk barefooted. The scene is laid among the wild and rugged mountains of Tubiaco, that romantic gorge deep buried in the rocky bosom of the Apennines. Nothing can be finer than the picturesque effect produced by these varied groups, scattered among the dark, overhanging rocks and blasted "heaven-struck" pines, preceded by the pale girl, attired in white, almost ethereal in her delicate, languid beauty. A poet's mind alone, deeply imbued with the ideal loveliness of Italian nature and Italian life, could do justice to such subjects as the two last I have named, where a deep religious feeling solemnises and heightens the exquisite beauties of an idyllic nature. A "Vine-gathering at Naples" is charming also. Never did men, and vines, and carros, and oxen look more exquisitely, yet naturally poetic, calling up a pastoral scene of Arcadian beauty and refinement, worthy of those halcyon days when the gods descended from high Olympus, to eat the fruits and pluck the flowers of the young world, newly bowled forth from the depths of Chaos. In his own walk as the delineator of that many-hued land, "whose praise what tongue can tell, whose love what heart refuse!" the genius of Williams is unrivalled.

My friend and I now dived down one of those mysterious vicoli, opening from the larger streets, that traverse the city as with an intricate network in all directions (this particular one being named "Of the Incurables"), in search of the studio of Mr. Spence, an artist foremost among the younger English sculptors of Rome, a pupil and protegé of Gibson, both being natives of Liverpool. Mr. Spence, who is well and justly known and admired in England by his fine group of the "Parting of Hector and Andromache," and his colossal statue of "Liverpool," executed for the Crystal Palace at Sydenham, occupies the studio of Mr. Wyatt, whose shockingly sudden death, alone and in a fit, sheds a melancholy interest over his memory. Mr. Spence has completed many of his half-finished works, which still remain on their old pedestals, making a visit to his studio doubly interesting. There is great refinement and classical elegance apparent in Spence's works. Educated as he has been in Gibson's studio, and endowed with great natural gifts, this could not be otherwise.

I was delighted with a charming statue, just completed, for her Majesty, to be presented to her at Osborne, by Prince Albert, on her birthday. The subject is "Highland Mary," who appears as the loving, modest maiden, sedate and sweet in expression, immortalised by Burns. I could not look at the statue without recalling those pathetic lines describing their parting—

> "Ye banks and braes, and streams around
> The Castle of Montgomerie,
> Green be your woods, and fair your flowers,
> Your waters never drumlie.
> There summer first unfaulds her robes,
> And there she longest tarries,
> For there I took my last Fareweel
> Of my sweet Highland Mary."

A plaid is cast over her head, falling around the figure in heavy folds, arranged with the nicest skill. I complimented Mr. Spence on his good fortune in having achieved so Scotch a physiognomy in classic Rome. His reply was, he had studied from many faces. He has a pleasing portrait group of a mother and two children, life-size, of a Liverpool lady, the children easy and natural, leaning against their mother's knee. I was particularly delighted with his "Lavinia," a gentle bending form, "with smiling patience in her looks," crowned with wheat-ears, which she also bears in her hand—

> "As she went to glean Palemon's fields,
> Unconscious of her power."
>
> "and turning quick
> With unaffected blushes from his gaze."

It is a statue full of the softest female delicacy. Like the poet's ideal woman, "a native grace sits fair proportioned on its polished limbs," veiled in a simple robe. There is a poetic individuality, a decided character in both these statues; a power of marking works of imagination with very suggestive attributes and characteristics shadowed forth by the poet, that can only be accomplished by an artist of considerable talent and great poetic perception. Spence has just finished in the clay a charming "Venus," who, when she shall appear in marble, will certainly make a great noise at Rome, as it is fitting the all-conquering goddess should do wherever she appears.

Of Wyatt's works a word or two. He is most generally known to the English public as a classical sculptor, but in his later style, when he became more natural, he outdid himself. His genius was undoubted, and had he lived longer, he would have given the world still finer specimens of his powers. Canova originally advised him to come to Rome, where for the first six years he remained utterly neglected, without a single commission. At length, when in the full enjoyment of legitimate and deserved success, he was cut off in his forty-seventh year. His "Penelope carrying Ulysses' Bow to the Suitors," and his "Huntress," both executed for her Majesty, are well known works. His "Musidora" is also celebrated. There is a most touching group in Spence's studio, of a shepherd-boy, with uplifted arm, shielding his sister, who crouches at his feet, from a storm. Both the action and attitude

of these figures are really wonderfully fine. The boy nobly singles himself out to receive the falling thunderbolt, so it but spare his sister. The pendant, "A Youth mourning over the Loss of a Kid," is a very sweet figure. Beautiful also is his "Nymph preparing for the Bath," breathing a purity quite classical, as, with downcast head, she looses the graceful folds around her waist. Poor Wyatt! it made one sad to see these fine works, and think of his sudden, solitary death!

The landscape painter of Rome is Mr. Dessoulavy, who has resided here for the last thirty years, and continues with unremitting energy to produce his beautiful works, breathing the very soul of Italian scenery. I suppose no dilettante, no rich Milor Anglais, no one, in fact, who, following Iago's advice, had "put money in their purse," ever was known to leave Rome without appropriating some of his works, to carry back to the pale, colourless regions of the north, as a remembrance of sunny Italy. Yet, although rejoicing in a well-earned and well-deserved celebrity, a more retiring, modest man than Mr. Dessoulavy does not probably exist. One would fancy him some beginner timidly displaying his works, in hopes of patronage. He had at the time of our visit no large works on hand, having suffered severely from fever, but I admired a series of the most picturesque and truthful sketches of numberless localities about Rome and Naples, sufficiently attesting the skilful accuracy and happy colouring with which he bids those lovely scenes arise on his canvass.

I have too long omitted mentioning the studio of Mr. Wolf, one of the most frequented in Rome. He is a Prussian by birth, and has been established here upwards of thirty years. Indeed Gibson and himself, as he informed me, are the two oldest residents among the members of the Roman artist-world. Speaking of them thus together, I must draw a notable distinction between them, as indeed between all artists, who I will in Scripture phrase classify as the sheep and the goats, or, to speak more intelligibly—those who labour for fame and for posterity with a fixed and ever present purpose of ennobling the Art, and elevating public taste—or those who, eager after present gain, degrade sculpture into a trade—their studio into a shop—making notoriety their principal object, an object to which they are ready to sacrifice every high aspiration and lofty conception. To this latter class *money* is the end that justifies all means; the great models of Grecian antiquity, nature and good taste, are but empty words and meaningless phrases in comparison to the readiest means of pouring the golden stream into their pockets. Such artists may succeed, nay, they may even acquire present fame, but such men can never hope to leave behind them an undying name. Such a high distinction not even genius can bestow. There must also be the simple earnest devotion of an undivided purpose, united to an obedient will. In the artistic as in the Christian life there *can be no compromise* between the world and duty. "The strait narrow way"—to continue the metaphor—must be conscientiously sought and unflinchingly followed, nor need I add, how few there be among either the one or the other class—"who find" and follow it.

These remarks were suggested to me by a visit to Wolf's studio, who obviously belongs to those, who for want of a better term I will call *the goats*, or the *rejected*, in the sanctum of Art. He is a man of decided talent. Genius I do not think he possesses, that ethereal spark granted to so few, passing direct from heaven to earth—that *artistic conscience* so to say, which when sincerely and honestly listened to, leads on to immortality.

In sculpture there is literally but one path to solid fame; there must be a certain classical conception formed, and founded on a judicious study of the antique, as well as an adequate power perfectly to execute that conception. There must also be poetic feeling enabling an artist to idealise and ennoble nature, or rather to imitate her in her best chosen and happiest moods and combinations; and there must be a sound taste and a refined judgment in this selection, so as to abstract and generalise all particular or individual ideas into a classic and appropriate whole. It is this judicious arrangement of materials that produces the type of perfect abstract beauty, peculiar to the Greeks—causing us to bow down and worship still, in intellectual idolatry, before those gracious, though false deities of paganism. Sculpture, although in its perfect development ideal and imaginative in the highest degree, is a rigid art and its rules demand a rigid adherence.

Painting on the contrary, being more directly imitative of nature, possesses many schools, each headed by great names, such as Raphael for drawing and expression, Correggio for chiar'-oscuro, Titian for colour, and Michael Angelo for anatomical technicalities. One school may be preferred to another, as one landscape, tree, flower, or face, may be preferred according to varying taste and requirements; painting is many-faced, and various as that protean nature it represents, although all true excellence even here, must be grounded on a knowledge of certain fixed and positive rules of form and colour, founded on the examples of the greatest masters of each particular school. Still there is doubtless a wider field for the fancy of the painter, and he may to a greater extent than the sculptor indulge and please the public taste without prostituting his Art or wounding that *artistic conscience* whose dictates he ought religiously to obey.

But to resume. Wolf's studio is very extensive, but by reason of the obvious tendency I perceived among his works of truckling to the exigencies of fashion, "crooking the pregnant hinges of the knee" to the insipid taste of the day, that "thrift might follow fawning" they did not please me. There is a *biscuit*, Dresden China look, a prettiness and affectation quite misplaced in stern positive marble. This remark applies particularly to a rather graceful shepherdess with a goat, holding a tambourine, on which he was engaged. But for its size it might have walked out of one of Horace Walpole's shelves of old china at Strawberry Hill. The statue of "Winter," a boy wrapt in a cloak with a wolf skin appearing above his round, smiling countenance, is however an exception. There is a simplicity in the design very pleasing, and it has been repeated until one recognises it as an old friend. Wolf had a perfect gallery of this figure to suit all pockets, obviously to the detriment of his own composition, which in the miniature size appeared quite contemptible. I call this practice *prostituting Art*. There is an heroic statue of Victory, bearing a shield with the names of Leonidas and Epaminondas inscribed on it, to which a goddess is calling the attention of a boy beside her. It is erected on a bridge at Berlin, as an inducement for youth to enter the military career. A noble statue is his Achilles pouring a libation over the tomb of Patroclus, simple, touching, and entirely classical in design, showing what first-class works the artist was capable of executing, did he study future fame rather than present emolument. The downcast, pensive, yet heroic expression of Achilles' head and face are excellently expressed. Another very striking work, which, to the reproach of those travelling millionnaires who profess to encourage high Art, has never been executed in marble, is a large group of Jephtha and his daughter. Jephtha, a fine stalwart warrior attired in armour, and wearing a helmet, offers a grand contrast to the fragile, feminine form of his daughter, who, like a drooping lily rests half fainting on his breast, her small delicate head garlanded with flowers for the sacrifice. There is a true and noble pathos about those figures exceeding all Wolf has hitherto executed.

He led me through room after room, where I saw really little to admire, although many were works of considerable pretension, particularly a Nereid, with uplifted arm, spearing fish, of which a variety lie near, thrown up by the waves at her feet. A Pysche too I noticed, with a lamp, reflecting whether she shall obey the counsel of the old woman and kill Cupid. But I was too fresh from the Farnesina and its glowing life-like frescoes, and from Tenerani's studio, to care for any Pysche less classical; besides, this image of the embodied soul, looked all too material to please my fancy.

Wolf has coloured a statue by way of experiment, and arranged it with gilded drapery—a most unhappy device, showing the *abuse* of that classical practice of which Gibson's "Venus" is the legitimate *use*.

There are two American painters at Rome, both, in their peculiar walk, remarkable for originality. With your leave, gentle reader, we will take a peep into their studios.

Freeman is well known in his native country as an historical painter. He belongs to no school; but, as I am called upon to designate his style, I will designate him the American Gainsborough. Indeed his colouring is even fresher and more dewy than was that of our English master, and he is entirely free from the mannerism which so materially marred some of Gainsborough's finest works. Before coming to Italy Freeman's studio was in an old house, belonging to his family, in the western part of the State, graphically described by Cooper in his novel of the "Pioneers." In this solemn primeval solitude, he studied the trackless woods, the fields, the lakes, the prairies, the mighty rivers; all those colossal features of his native land, fresh as it were from the gigantic depths of chaos, untouched by the narrowing hand of puny man, who ever seeks to reduce nature to his own pigmy proportions.

Freeman has now resided many years in Italy, and thoroughly attuned his mind to her bright sun and sunny skies. He was honourably conspicuous during the late siege of Rome, when he acted as consul, and was the means of saving many lives among those Italians whose political opinions had become obnoxious to government. I never knew any man filled with a more hearty generous ardour for the "Art divine." He pursues the coy nymph (who must be truly and constantly wooed to be won) with an unflinching devotion and patience perfectly admirable. He may be too exacting in his requirements, a trifle too fanciful in his views of Art; but this has grown up from an earnest and sincere enthusiasm, an intense desire of perfecting to the utmost all he undertakes. Although well known as a man of general talent, his whole soul is engrossed by painting, to him

the very stay and prop of life, the very *aqua vitæ* of existence.

When I first visited his studio I was much struck with three studies of Italian children, on which he was engaged; one, the "Ballerina," or dancing child, a merry-faced, jocund Zingara, Allegro to the letter, her face beaming out from the canvass with a life-like dancing look that forced one to smile in company. The second was the "Florinajia," or flower-girl, a sad, pensive little creature; incipient passion already dawning in those melancholy eyes, which seemed heavy with unshed tears. She had lost her way, and her piteous appealing look told you so, and beseeched you to set her right. The third was "Margaret," a fair elf-like child, with strange unearthly eyes, her straggling hair streaming over her face, and *such* a face, so weird and strange, once seen it never could be forgotten; it haunted one like a spell. There she sat, on a baked sun-burnt wall, communing with herself—

"And found no end, in wandering mazes lost."

The last rays of the setting sun shed around a pale golden glow, lighting up her face and wavy hair with a mystic brilliancy, and resting full upon that ignorant child, ignorant even of God, yet gazing inquiringly into that beaming orb, as if to question it of eternity. There was the very genius of expression in that witch-like child.

"The Beggars" is a famous picture by Freeman, the attitudes, atmosphere, execution, and finish in the highest degree appropriate and suggestive; the pleading look of the standing boy, almost naked, whose mouth has evidently been opened to utter the universal Roman chorus of *Dammi un Baijocco*, is as significant as his rags. At his feet lies a sleeping girl, happy as an empress under that glorious life-giving sun. His arm rests on a fragment of the Colosseum; beyond appears the palace of the Cæsars, piled and massed up in mighty ruins. This picture is an epitome of Italy, her serene skies, her abject degradation, her jocund population; and it is an epitome thoroughly and artistically worked out. The colouring is clear and brilliant, the drawing admirable, the whole executed with the utmost truth and accuracy. "The Three Maries at the Tomb" is a fine work, the figures exceedingly well grouped. "The Crusader's Return," a cabinet picture of the coldest hue, is also excellent, representing a knight with pallid brow, kneeling over the tomb of his betrothed. The armour is finely executed, and the whole highly finished. Besides his various larger works, first celebrated in America, Freeman's drawings and studies are correct and truthful to an uncommon degree, evincing how entirely the study of nature has filled and imbued his soul. It is nature poetised, idealised, yet nature still, pure and true. He is at this time engaged in a large composition, representing an incident in the life of Columbus—his studio, the green wood shade of the sacred ilex and cypress groves, that mirror themselves in the placid waters of the Alban lake.

At the risk of being thought guilty of exaggeration, I declare, after having visited the studio of Mr. Page, the second American artist to whom I have referred, that he is undoubtedly the first portrait painter of modern times. I say this emphatically, and let those who doubt it go there and judge for themselves. He has studied the Venetian school of colouring; he has, so to say, *identified* himself with these painters, particularly Titian, so that his works want but the touch of age, that cracked, yellowish tinge old Time's mellowing hand alone can give, to render the imitation perfect. I am aware that the low tone of colour pervading his pictures is disapproved by some artists, who qualify it by the term "blackness," but this is unjust; his touch is always transparent and harmonious, and his system of colouring borne out by the greatest masters. Of his flesh tints it might be said, as of the Venetian masters of old,—"prick it and it will bleed."

Not least among his extraordinary and many perfections, is the treatment, the attitude of his subjects: he invariably selecting precisely such poses as Titian or Paolo Veronese would have chosen. Yet this similarity is spontaneous, and wholly free from servile mannerism; but his brush and his eye are so inoculated with the conceptions of the great masters he follows, that the resemblance comes naturally. I have visited the best studios of Rome, but in point of colour and treatment Mr. Page may challenge them all. He is truly a "second Daniel come to judgment."

I cannot describe the gratification I felt while looking at his works, for of all schools in the world I prefer the Venetian; and I frankly own I would rather possess Titian's "Assumption of the Virgin," than Raphael's "Transfiguration." Mr. Page is still a young man, and looks himself like a Venetian painter. He has just finished a head of Miss Cushman: one of the most skilful likenesses of a plain woman I ever beheld: for he has toned and softened down her defects, and heightened the pleasing expression of her countenance, without in the least sacrificing the vitality of the resemblance. But *the* picture I especially noted, and which actually caused me a thrill of delight as my eyes rested on it, is a portrait of Mrs. Crawford, wife of the celebrated American sculptor. Talk of Michael Angelo burying his Bacchus, after he had broken the arm, to deceive the cognoscenti, and "make believe very much" it was an antique; why this picture, after a few years' mellowing, would do more, and actually make one believe we had all gone back some hundred years, and that Paolo Veronese or Titian were alive and at work.

He has been particularly happy in the subject, who is an extremely handsome woman: largely possessing the rich, ripe, Venetian type of beauty. The figure is partly turned away, the face looking round at the spectator, over the shoulder, giving charming lines in the fine, full neck and shoulders. The hair is simply braided—

"Yet locks upon the open brow,
Madonna-wise divided there."

The whole execution of the head is a model of colour. The languid, sleepy eyes turned towards one with just that dreamy, indolent expression Titian gives his Venuses. The background is very singular; diamonded tapestry, in a stiff tesselated pattern, absolutely Byzantine in its severe rigidity. Such a background is a triumphant test of the artist's powers; for the truth of the drawing is undeniably proved by the fact that it admits of detached objects in the immediate vicinity of the figure being accurately made out without deteriorating or confusing the principal object. This was the case with Holbein, and all the severe Dutch masters.

I could not but institute a passing comparison between the peculiar and almost symmetrical accuracy of this treatment, with the practice of modern painters, such as Reynolds, Lawrence, Hoppner, and Romney, who all more or less indulged in the *dash* style. Classic as they often were, they *dared* not introduce any severity in their backgrounds. Failing as they often did in close imitation and truth in the principal object, they rather chose a general vacuity, often, indeed, an almost chaotic mystery, as necessary to give importance to the subject. In Lawrence, especially, there is evidence of artistic *trick*. Masses of shadow and half-tint constantly occur, rolled up, so to say, in gleams: and electric touches of light placed in juxtaposition with the principal mass of dark. In the treatment of Page, as in Titian, and all the masters of that elevated school, there is both simplicity and breadth, dignity and earnestness, in the execution.

Before taking leave of American artists at Rome, I must mention a young lady sculptress of singular talent, Miss Hosmore, who is now studying there under Gibson. Her father, a gentleman of fortune and station in Boston, proud of "this one fair daughter and no more," who, like the Judge of Israel, "he loved passing well," by no means anticipated that she would actually elope from home and leave him sorrowing, all for the sake of the art. But such was her passion for sculpture, that all resistance or opposition was useless. In early girlhood she left America for Rome, determined to follow the promptings within her—to sacrifice home and country for the sake of perfecting herself in Art.

It was quite a romantic little episode: Gibson at first refused to have anything to do with the enthusiastic girl, but, ever kind and good-natured, her youth, her ardour, and the singularity of the whole adventure at length overcame him, and he consented to instruct her. Forthwith she was installed within his studio, in a charming little sanctum of her own, where she works away with a devotion and perseverance quite marvellous. At the present time she must be under twenty, and to see her with her little artist-cap jauntily stuck on one side of her head, her glowing, beaming eyes bent upon her work, and her delicate little hands labouring industriously on the clay, is as pretty a sight as one would wish to see any fine summer day. The progress she has made is prodigious, and Gibson augurs for her a brilliant future. A head of Daphne was her first production, but she has quite eclipsed that and other works by an ideal bust of Medusa, which she has just completed. Medusa, the only one of the Gorgons subject to mortality, is represented with upturned head, half-closing eyes, and stiffening hair, "twined like a knot of serpents round her face," horribly beautiful in death. She has yielded to the seductions of Neptune, the sanctuary of Minerva has been violated, the offended goddess has dealt her the fatal blow,—and those hyacinthine locks, "wooed by each Ægean wind," are changing into hideous snakes: while the mournful music of her dying sighs, and the low hissing of the serpents expanding into life, floats through the air. This most poetic myth has been admirably rendered by Miss Hosmore.

I was very anxious to visit the studio of Podesti, certainly one, if not *the* most distinguished living Italian painter. But to propose accomplishing this feat, and actually succeeding, *erano affatto due cose diverse, davvero*—my friend and myself got entangled in such a labyrinthal net of close pent-up streets, we seemed about taking our final leave of the "merry light of day." Then, after turning hither and thither, and making innumerable inquiries, and as many mistakes, when we were fairly landed in the cortile of his abode, what a strange, weird, *uncanny*-place it was. Sure such a

tumble-down palace was never beheld! so dark and gloomy it looked only fit for the scene of some horrible murder, à la Radcliffe, a place given up to rats and spirits, and all sorts of witch-like things. From the galleria at the end of the cortile two immense staircases yawned forth like the mouths of haunted caverns. We turned to the right and mounted and mounted old mouldering steps, and broken creaking stairs until Jacob's ladder occurred to my mind, only I felt sure the way to heaven lay not in this wise. At the top of the stairs was a closed door, nailed and fastened with huge bolts and bars. What dwelt within, whether man or spirit, or "foul unearthly thing," I cannot tell, that remains, like the door, a sealed mystery; but it was clear, even to our bewildered senses, Podesti did not dwell here, so down we stumbled again into the cortile, and passing some gaunt old statues, moss-grown mutilated gods of fallen Greece, we dived into the gloom on the other side, and lo! a door at last, a human-looking door, leading into a studio where there came a burst of light and life, and rich gorgeous colouring, "like Iris circles glittering" to delight our saddened gaze. In style Podesti is mannered, but his colouring is brilliant and good, decidedly his best point, although great technical skill is also apparent in the composition of his larger pictures. In many respects he reminded me of Luca Giordano, there was the same want of finish, the same brilliant facility that won Giordano the soubriquet of *Luca fa presto*, and originated certain satirical anecdotes, where he is described as responding to repeated calls to "come to dinner," by the reply "that he will as soon as he has painted in the seven remaining apostles!"

Although an artist of really considerable and various talents, there is a want of half-tint (stonato, out of tone, as the Italians have it) in Podesti's works, a disregard of the *just balance of colour*, that render his pictures glaring and inharmonious, *jarring* the eye with too rude and sudden transitions.

All that can be taught in academies Podesti has learned, but he is wanting in what no academy can teach, correct classical taste and refined sentiment. If Teniers paints a Flemish drinking scene, it is full of artistic feeling and expression, coarse though the subject be; but if Podesti pourtrays a Galathea, which he has done in a large crowded painting, not without merit, she is intrinsically vulgar and more devoid of sentiment than Teniers' Dutch frau. How tired one gets of mere skilful manipulation and brilliant colouring, devoid of loftier aims. 'Tis the body without the soul; I verily believe Italian Art would be more successful without academies. If there were fewer *tolerable* painters there might by chance, now and then, arise a real genius, bursting through the trammels of ignorance, an event that has not occurred for many a long day, with the single exception of Tenerani. Generally speaking, Italian artists, be they painters or sculptors, mistake the shadow for the substance; their conceptions are cold, mannered, and wanting in vitality; but as long as they are employed and admired by their own countrymen they will neither know nor care to do better.

As a follower of the Flemish school, Thörmer—whose studio abuts on the Piazza del Popolo, with its beauteous, sparkling fountains, sculptured porticoes, and classic statues—is unrivalled in the present century. The extreme delicacy of his touch, the minute finish and accuracy of his pencil, are really marvellous. His pictures, usually of a cabinet size, possess all the lustre and polish of enamel. His drawing is exceedingly careful and correct, and his colouring transparent, as well as warm and clear. I know not whether to call him the modern Ostade or Jan Stein, for he partakes of certain qualities and excellencies common to both those masters; the same light touch and fairy-like neatness, the same natural treatment, the same affectionate and touching expression in pourtraying domestic subjects, united with a graceful refinement and delicacy of conception Jan Stein, in particular, never possessed.

So esteemed are his works, that to "have a Thörmer" is a thing to boast of. I am glad to add that his powers are fully appreciated: like Penry Williams, he can never hope to live long enough to execute all the commissions with which he is overwhelmed. For the last twenty-five years he has resided in Rome, and is quite a notability in the eternal city.

Foremost among the German sculptors of Rome is Troschel, remarkable for the natural gracefulness and perfect facility of his style. His imagination is varied, now leading him to classical and devotional works, now delighting in simple, life-like figures, redolent of Italian life,—nought comes amiss to his ready hand. Very fine is his colossal statue of Perseus, holding a sword in one hand, in the other the terrible Medusa head, partly concealed amid the folds of his mantle, while at his feet the expiring sea monster lies extended. Victorious beauty breathes in every line—calm, tranquil, triumphant. Yet is this statue no servile imitation of the antique, but natural and original. It was executed for Prince Albert of Prussia. Two most elegant small figures are, an infant Bacchus—buried in a basket of grapes wreathed with vine leaves, the form most delicately moulded,—and an infant Pan, who looks as if he had just reeled to the foot of a tree, and overcome by his infantine excesses, was sinking on the ground. Another statue is Pandora, symbolical of female curiosity kneeling, in the act of opening the fatal box which in the Pagan myth, like Eve's apple in the Biblical chronicle, "brought death into the world, and all our woe." The terrified expression of her countenance, the tension of every nerve and muscle, the foot sinking into the earth, the action of the disengaged hand, express most eloquently her agonised affright. But the most admired perhaps of all Troschel's works is the sleeping *Filatrice* or Spinning Girl; she leans back on a classically shaped chair, her head softly reclining on her shoulder and half turned towards the spectator, is at once graceful and natural. Beside her on the ground lies her spindle, which has fallen from her hand as her tired lids close in placid slumber. There is a perfect repose, as of deep childlike sleep diffused over the figure excellently expressed, and the execution is equal to the conception. In various sacred subjects Troschel is equally successful.

Flats is a much esteemed German painter of devotional subjects, many of whose works are in England. He is a pupil and friend of Overbeck, to whose school he evidently belongs. Flats however carries none of the sadness and monastic asceticism in his countenance peculiar to Overbeck, but is on the contrary, a ruddy cheerful creature who seems to relish life. Many of his cartoons are of exquisite grace and finish, breathing an earnest, unaffected piety truly edifying. His Madonnas are remarkable for extreme holiness and refinement, happily united to a certain fresh virginal beauty, highly characteristic of the Blessed mother-maid, whose attributes are the lily and the rose of Sharon. Faces they are, endued—

> "With love, and life, and light, and deity,
> An image of some bright eternity,
> A shadow of some golden dream."

One in particular I recal, whose mild prophetic eyes seemed to look out upon a sad vision of those coming sorrows already casting their long forewarning shadows before, even while she bears the smiling Jesus-child in her arms. An interesting picture represents St. Francis Xavier overtaken by death in the midst of his missionary labours; he is dying, or rather just dead—alone, among the Indians, who with staring stupid eyes contemplate *his* sufferings. This pathetic subject is treated with much dramatic feeling and delicacy of expression.

I must protest against the conventionality too evident in all these devotional pictures, a fault pervading the whole of the Düsseldorf school and their followers; a too great subordination to tradition, unrefreshed and uninvigorated by a due observation of life and nature. There is the same minute attention to details, the same low, flat colouring, the same hard outlines, but withal the same purity and chastened devotional sweetness, that powerfully redeem these obvious tendencies, charming the eye with the elevated holiness of the conception and the sentiment, to the almost exclusion of its often faulty execution. As a colourist however Flats is as much superior to Overbeck, as Cornelius is to both.

Among the German artists I ought not to forget the name of Leheman, a very talented renderer of Italian life. Unfortunately, however, when visiting his studio he had no finished work. Yet I was much struck with some very spirited and life-like sketches of celebrated living characters, forming a most interesting gallery of portraits.

FLORENTIA.

PREPARATIONS FOR THE PARIS EXHIBITION.

As a certain progress has now been made in the manufacturing districts throughout the country, towards consolidating and systematising their efforts to secure a good representation of their various industries in next year's Universal Exhibition at Paris, it seems to us that we should begin to realise our purpose, of devoting a portion of the *Art-Journal* to a *resumé* from month to month, of the progress of the movement. Information on the leading points in connection with an object so important to the country in general, and especially to the principal trades interested in the judicious display of their productions, and the extension of their markets, cannot but be gladly received; especially since the different districts, as must necessarily be the case, are labouring each isolatedly, and to a great extent in ignorance, of the energy or apathy, and of the particular method of procedure, with which the object is being realised in the others.

Committes have now been formed, and have in most cases been energetically at work for some time on the necessary preliminary arrangements, at Manchester, Glasgow, Belfast, Dublin, Leeds, Bradford, Huddersfield, Nottingham, Derby, Norwich, Paisley, Greenock, Edinburgh, Dunfermline, Galashiels, Dundee, Aberdeen, Arbroath, Birmingham, Sheffield, Dudley, Walsall, Wolverhampton, Sunderland, Staffordshire Potteries, Trowbridge; as well as in several places in the Manchester district, which co-operate with and come into the general radius of the Manchester Committee.

In the colonies also local committees have been formed at Calcutta, Singapore, the Bahamas, and British Guiana. Besides these, committees have been formed in the metropolis to represent several of the minor trades, as well as some of the more important ones. A committee has also been appointed to superintend the representation of the various branches of the Fine Arts, and another to conduct the Photographic section.

It will thus be evident that few of the important industries of the country will fail to be well presented before the French public; nearly all are being actively taken charge of in their peculiar districts. We believe that in some of the silk districts there is, as yet, considerable apathy and hesitation; though, being the trade which, of all others, is at present most favourably situated as to tariff charges, and as to actual trade with France, there is considerable reason to be surprised that, at least the makers of plain silks, and also of low-priced goods, should not be among the first to exert themselves most actively to obtain a favourable representation, and justify their almost exceptional position. We have also failed to find any notice of an organised movement at Kidderminster. So much of the carpet trade has indeed left the town of late years, even that branch which still retains its name, though quite departed to other districts, that it no doubt ceases to be the centre of the carpet trade as a whole. Still the important branch, into which the steam loom is just being largely introduced, may yet call Kidderminster its centre; and other branches, at least the most decorated of all, are still largely produced there. No other trade, especially considering its somewhat depressed and irregular condition lately, is more interested in gaining an entry into the French market. We therefore are inclined to be a little surprised that its interests are not undertaken by any organisation of its manufacturers, except the local metropolitan committee, which consists rather of dealers than producers.

That the Board of Trade, and their special exhibition secretary, Captain Owen, R.E., have spared no exertion in order to facilitate, to direct, and give all useful information to all interested, is well known to all the committees. Captain Owen, though the field of textile fabrics, potteries, and other manufactures may scarcely seem that specially adapted for the operations of an officer of the Royal Engineers, has displayed a most active, ready, intelligent adaptability to the duties in hand, and has zealously aided the establishment of the movement on its present basis. The Board of Trade, in the general guidance of the enterprise, has chosen a most judicious pliability of measures best suited to the circumstances of the case; and has wisely contented itself with enlightening and leading, rather than insisted on one absolute and unchanging code of arrangements, which might in many cases impede rather than aid. Its first business has been of course to inform all proposing exhibitors of the conditions established by the French government, and to see that all local and subordinate arrangements accorded with them; next by an issue of circulars, the board has kept the committees and exhibitors cognisant of the progress of the arrangements at Paris.

Early in August, the board conveyed to the French Imperial Commission, applications from England representing above two thousand individuals and firms, and requiring space much more extensive than could reasonably be expected to be accorded; in fact nearly three hundred and fifty thousand square feet of horizontal space. On the 12th of September the board was enabled to inform the applicants that 162,000 square feet had been allotted to Great Britain, being actually 62,000 square feet more than France had obtained in the much larger building in Hyde Park. In allotting this space, after allowing for passages, the board proceeded upon the principle of first dividing it broadly among the various classes of manufacture, reserving only a small portion for completing any departments left imperfect; and then subdividing this net space among the various committees, partly in proportion to the applications received, and partly in proportion to the scale of each industry carried on in a locality; and finally leaving it to each committee to dispose of its space according to its judgment and knowledge. Thus all individual applicants were referred from London to their local committees, and of course their claims could not but be more fairly and accurately considered on the spot, than by any central committee; while the authority thus devolving upon the local committee could not but stir it up to more active and responsible exertion. At the same time we believe there have been numerous instances in which, where only a few manufacturers of a particular class of articles exist in the radius of a committee, others of the same class being scattered about in various other localities, their applications have been retained at London, to be decided on and arranged with the other applications from their trade. The judicious balance of central and local authority thus established is creditable to the board, and must lead to satisfactory results.

A most minute system of general classification was published by the Imperial Commission, and forwarded to the committees in September. How so detailed a division of all possible articles into classes and sections will work practically is very questionable, if its details be rigorously insisted on. Our good allies *outre-Manche* are excellent at such literary and scientific arrangements and settlements. But we do not doubt that bureaucratic regulations, when found to impede the end they desire to serve, will be allowed to bend somewhat to the necessities of circumstances, even under the imperial and absolute government, whose liberal invitation is thus setting our nation astir.

Having thus introduced this important subject into our pages, we hope next month to be able to give more detailed accounts of the progress made by the various committees, the plans they pursue, and the spirit they encounter in each of their localities; and in its completed form when the chosen and aggregate products of the national industry and power are placed in their final positions, face to face with those of the world, we shall have many opportunities of considering the absolute and comparative artistic merits of these products, and the signs of our own progress in that direction. As, however, the artistic merit of an industrial product, which is not an object of Art but of personal or other use, must be subordinate to the use, and only one of its qualities which enhance the value of that product, we shall take care to consider this artistic merit in a thoroughly business point of view, by which, judging properly, Art cannot suffer, and our own considerations must gain in practical point and weight.

THE VERNON GALLERY.

THE VINTAGE IN THE SOUTH OF FRANCE.

T. Uwins, R.A., Painter. J. Outrim, Engraver.
Size of the Picture, 4 ft. 11½ in. by 2 ft. 5½ in.

A DESCRIPTIVE passage in an exceedingly interesting and amusing volume, "Autumn in the South of France," supplied Mr. Uwins with the subject of his picture; one of the best, if not the best, he ever painted. "Tired and exhausted by a night passed in the Bay of Biscay, I was too happy to get on shore at Pauillac just at the hour in the morning when the vineyards were animated by cheerful labour. I took the best sort of vehicle the country could furnish, and found myself at once amidst the best estates of Lafitte, Monton, La Tour, &c. &c. The mist of early morning was rolling off in clouds, and the sun beginning to catch on the groups, and to throw streaks of shadow across the distance. Nothing could be more in harmony with my anticipations. I soon informed myself of the whole of the simple process. The girls gathered the grapes with scissors; boys took their full baskets and supplied them with empty ones. The boys then carried their load to the side of the vineyard, where the *bastes*, or tubs, were filled carefully, and carried by the young men to the *charrette aux bœufs*, and then conveyed to the wine presses. Each troop of pickers had a superior with a long stick in his hand, by which he guided and directed the operations. The *Garde de Vigne*—his gun on his shoulder—made excursions into the rudely constructed *cabane* which was his habitation night and day, and the women took advantage of his absence to put their children to sleep in the shade. To complete the scene the master rode the grounds with a sun umbrella over his head, and an expression of anxiety in his countenance which indicated the value of the harvest, and the importance of the arrangements in which he took so great an interest."

From this graphic description, aided however by his own personal observations, for he knows the country well, Mr. Uwins has composed a most charming picture. The scene is perfectly open, and the eye passes over a vast extent of flat country, covered with the low growing vine-stacks of Bordeaux. The foreground of the composition shows "the boys carrying their load to the side of the vineyard," &c. The various figures here, clipping and carrying the grapes, and those occupied in superintending are disposed with the best effect, and are distinctly characterised in their different relations. This picture is remarkable for the daylight simplicity of its treatment; there is no trick for force, and yet, from the most immediate to the remotest distances, every effort is most perfectly sustained, keeping its place with the nicest precision. The subject too, as a picture, has novelty to recommend it, while as an example of painting, it is finished with elaborate care, yet with perfect freedom of touch; it is a production of industry as well as of genius.

This picture was bought, we believe, from the walls of the Royal Academy in 1848 by Mr. E. Bicknell, of Camberwell. He, however, most generously gave it up to Mr. Vernon, on learning that the latter was desirous of procuring it, feeling that the only work previously in his collection by Mr. Uwins, "Chapeau de Brigand," did not adequately represent the talents of the artist.

[Unfortunately, we are compelled to put to press this Number of the *Art-Journal* without this engraving. It is scarcely necessary to say we deeply deplore the untoward circumstance; but claim the indulgence of our subscribers—inasmuch as it is the only instance of lapse since we commenced the issue of the Vernon Gallery in January, 1849.

It will be well understood that the issue of this series has been attended with many difficulties: we have had to depend for punctuality always upon engravers and printers: and it will, we imagine, surprise many that during the last six years, we have, notwithstanding, always kept faith as to the regularity of the publication.

In the present case, it is only just that the blame should rest with the party who has committed the offence. We placed this picture —"The Vintage in the South of France"—in the hands of Mr. J. Outrim, engraver, on the 29th of September, 1851: and by his written agreement he was bound, under a penalty, to deliver it finished, "executed in the best manner of which he is capable," on the "31*st July*, 1852." Mr. Outrim has thus exceeded the term agreed upon by about two years and four months: we have used every available means to induce or to compel him to finish or to relinquish the plate—in vain. His pledges and promises, frequently made, have been as frequently broken: and he has succeeded in placing us in a very embarrassing position by compelling us to issue the Part without this engraving.

We have therefore no other resource than to promise its insertion, as *an extra plate*, in a future Part of the *Art-Journal*: so introduced that it may be detached from the Part in which it will be issued, and placed in its proper position facing this page.]

T. UWINS, R. A. PINXT

THE ENGRAVING COMMENCED BY J. OUTRIM, AND FINISHED BY L. STOCKS, A.R.A.

THE VINTAGE IN THE SOUTH OF FRANCE.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
[illegible] IN. BY [illegible] IN.

PRINTED BY G. VIRTUE.

LONDON, PUBLISHED FOR THE PROPRIETORS.

Designed and Drawn on the Wood by Mary E. Dear.

Engraved by Dalziel, Brothers.

THE

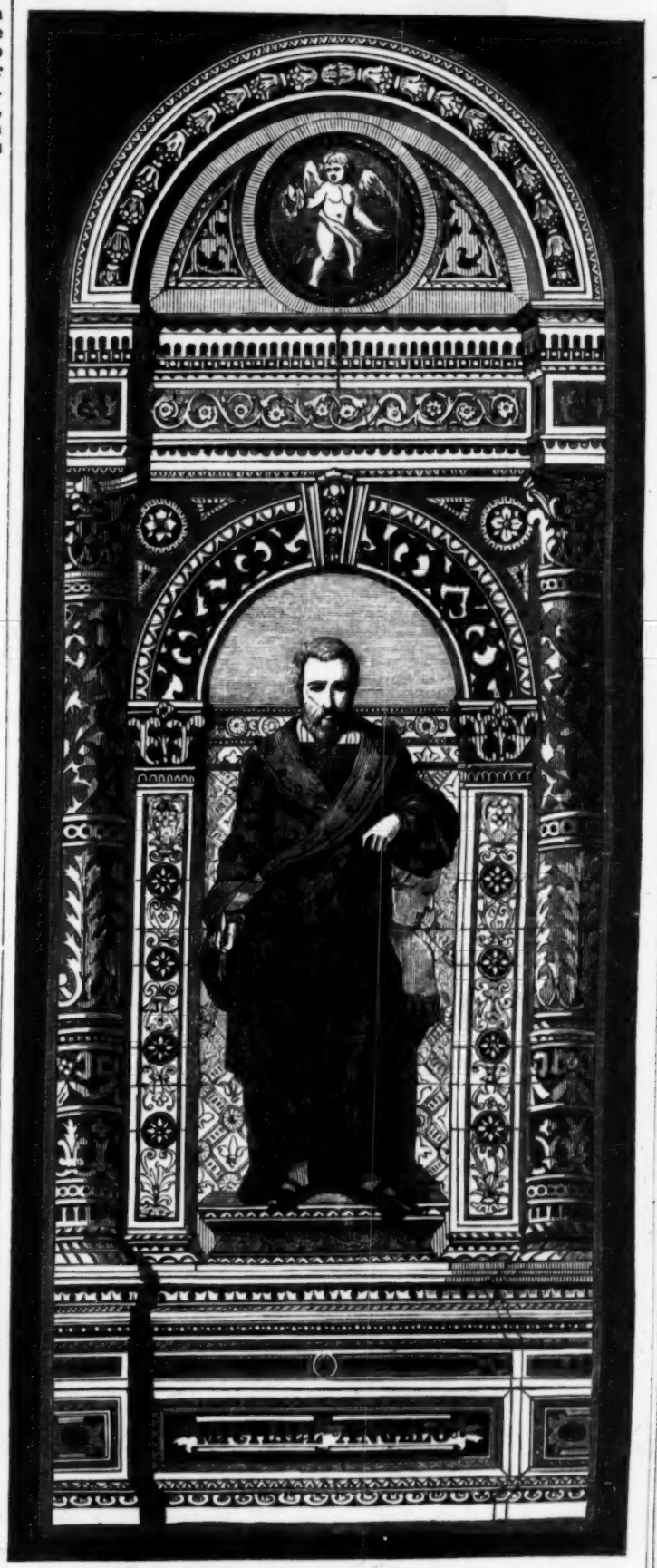
PROGRESS OF ART-MANUFACTURE.

It is not very many years since the probability of receiving from Birmingham a work of manufacture worthy of being regarded as an object with which Art, beyond that of the mere mechanic's, had anything to do, was almost a visionary idea. The artisans of this flourishing town, however skilled in useful productions, attempted little of a higher character, and hence Birmingham wares offered no inducement to persons of taste to become purchasers of even the ornamental works they manufactured. But it is not so now; this great industrial mart competes successfully with those of the most renowned places of the continent, and sends over the world articles which are establishing her fame in works of elegance, as hitherto they had done in those of mere utility. The establishment of Messrs. Elkington & Co. has had no small share in effecting this result; for some years past the works issued therefrom have manifested a rapid improvement, both in the art of design and in mechanical execution. We introduce on this page engravings from four of their recent productions, which are alike characterised by good taste and admirable workmanship. The first is a Casket in the Louis Quatorze style, exhibiting much pure and graceful ornamentation. The Fruit-Basket or Centre-piece is in the same style, and not inferior to the casket in elegance; the framework is of silver, the plateau of the finest crystal. The form of the Jug is unquestionably good, its ornamentation bold, varied, and rich; the handle, formed of the vine, springs naturally and curves elegantly from the body of the jug, and entwines itself round the "mouthpiece." The Vase is more simple in its ornament, but pure in design. Unfortunately we have been compelled to omit the plinths of these objects, from the artist having made the drawings on a scale a little too large for the ordinary length of our columns.

The object of which an engraving appears below, has a peculiar interest at the present time as arising out of the war in which we are engaged with the Autocrat of Russia. It will be remembered by those who read the recent attack on Odessa, that Capt. J. B. Dickson, R.N., highly distinguished himself on that occasion, when in command of the gun-boats, for which service he received his promotion to post rank. But, perhaps, a result even more gratifying to the gallant officer than this honourable notice, was the presentation to him by the crew of his ship, the "Britannia," of a splendid silver CENTRE-PIECE, manufactured expressly for the purpose by Messrs. E. & E. EMANUEL, goldsmiths and jewellers to the Queen, of the Hard, Portsea, and Portsmouth. The group of figures at the base which form the most prominent ornament of the centre-piece, represents

Neptune, with his trident, seated in a car; Hope, leaning on her anchor, and Britannia, with the shield and spear. From the base rises an ornamental column, designed after the model of the palm tree, supporting a glass basin for fruit or flowers. The three nautical standards of England, France, and Turkey, modelled in full relief, are attached to the pillar. On the angles of the plinth are rich groups of naval and military "trophies," between which are respectively a representation of H.M.S. Britannia, in bas-relief, a view of the Britannia's rocket boats firing on Odessa, and an inscription appropriate to the gift. The design is exceedingly good as well as appropriate, and the manufacture is of considerable excellence. It is highly gratifying to find a goldsmith of the provinces thus competing—and successfully—with the best Art-producers of the metropolis, and especially in a work so strictly honourable to the naval service of the country.

In the July number of this year we introduced some engravings of decorative works executed for the mansion of S. M. Peto, Esq., M.P., at Palace Gardens, from designs by Mr. J. Thomas. In the few remarks, descriptive of the edifice, we then made, we alluded to a richly decorated WINDOW of



coloured glass, which lights the hall and staircase: it is divided into two parts; the engraving on this column is from one of these. The window was designed by Mr. THOMAS, and manufactured by Messrs. BALLANTINE, of Edinburgh, with the skill and taste that have long distinguished their works.

PRAYER. G. JAGER. St. Matthew, ch. vi., ver. 6—13.

ELIJAH AND THE YOUNG PROPHETS. A. STRÄHUBER. 2 Kings, ch. vi., ver. 6, 7.

DIRECTIONS
FOR PAINTING AND DRAWING.

FROM AN ANCIENT MANUSCRIPT.*

[SINCE the former portion of this article was published, we have paid a visit to the British Museum to inspect the MS.: the result of our examination leads us to the following conclusions, which are somewhat at variance with those previously expressed. Of the writer of this volume, for it is in the form of a small book, we can offer no better account than that given in the great catalogue of the Harleian MSS., and which appears to be the opinion of the celebrated librarian Humfrey Wanley, who was successively employed by Robert and Edward Harley, Earls of Oxford, during the formation of this collection. His opinions are generally quaintly and somewhat dogmatically expressed; he says of the present little volume that it is "indigested as to methodical order, and so incorrectly as that I doubt whether it is not a copy too hastily transcribed by some face-painter's apprentice. Herein Vandyck, Dobson, Wilson, Watson, Fuller,† and the author's master are mentioned; and mostly with applause. The author repeats many of his master's lessons, whom also in some respects he compares with Titian; and indeed seems to have taken almost the whole from his instructions. Among other things he relates how justly his master found fault with old Fairthorn's print of Mr. Stanley prefixed to his 'Lives of the Philosophers,' which came out (if I mistake not) A.D. 1555. By this and the terms of *stett* and *stetting*, I am apt to conjecture that Sir Peter Lely was the master, and Mr. Ryley,‡ the disciple; and the handwriting, a running secretary, was in common use in the reign of Charles II." The book is in 20mo, and was evidently designed for the pocket; at one end are a few aphorisms on morality and painting, and on some blank leaves (of which there are many) are a couple of medical recipes, and a sketch with a pen of a man's head, perhaps from that of Sir William Dugdale, before his "Warwickshire." The notes are evidently rapidly written, with erasures and corrections, in such a way as a scholar might be supposed to note them down from conversations, and as the note to the words *stett* and *stetting* is written by Wanley (for his own use in cataloguing) at the commencement of the volume, it does not prove a Dutch original, but only the common use of the words by the master whose instructions are noted down, and who seems to be correctly indicated by Wanley, as well as the scholar who compiled these notes.—ED. *A.-J.*]

THE method of painting is this;—firstly, that your draught bee true; secondly, for the couloring you must observe those rules.

1. That you find out the true coulors on the pallette beefore ever you lay them or either of them on the picture.

2. As you ffind out each true coulor soe lay them on one by another, and when you have laid itt on, if you find that itt is nott exact, breake itt on the cloth till itt bee rite.

3. With a hogg-pencill sweeten all the patches truly together, and drive not the dark into the lites, but the lites into the darks, and goe out of the lites into the darks, but with that darkened pencill return nott into the lites, for that would ffoul the lites; and if any thing stand hard, then must you breake itt downe by force, whatever follows, and never leave itt till you have made itt stand smooth and loose.

4. When you have made all the patches stand sweete, and broaken away all the hardness, then you must heighten and deepen uppon itt, and put in all the master-touches (but ffirst you must see, iff any part bee not rite, correct itt), and then put in the heightening, and deepenings, and the master-touches, and leave them sweete, that thay doe not offend the eye, and the work is ritely done.

Allwayes have a speciall care to keepe those things beehind that are to bee kept beehind, and elevate those that are to come fforwards, else all your picture will bee fflatt: this is a very important matter, and must bee heedfully resepected. In a ffface, the white of the eye, iff itt bee not kept beehind (or kept back, or, as wee sometimes say, kept under), itt will stare, and bee as impropere as can bee: the same care must bee had of the mouth and chin, and all things that stand back in the life.

That admired ffairness and cleanness in all my master's pictures hee tould me must bee by driveing the coulors home, as it weare, into the cloth that soe thay may bee uppon the cloth thin and very smooth, and then hee saith thay will ly cleane and ffaire; and itt is aparent that hee leaves not the coulor thick and rugged on the cloth; this is noe small consideration, to which good heed must bee taken.

In a ffface a fflesh coulor is nott said to bee broaken, or to bee a broaken fflesh coulor, when itt hath nothing in itt butt white, yellow-oker, and red. Ffor whatsoever is made out of those only is a carnation, for all those carnations are carnations, but a fflesh is said to bee broaken when itt hath som (though ever soe litle) of a blew-black in itt; blew-black only is the coulor which alone breakes our fflesh, for a litle of itt adds a kind of a grayness to the fflesh, and itt is a good coulor and will nott starve, but you must take heed you use nott too much of it, for that will make the ffface to look earthy and hard; for both those, namely, earthyness and hardness are caused by too much blew-black, and for want of a boulde handling, but a small quantity of blew-black is excellent.

Now for bouldness in painting; my master commanded mee to bee bould and ffeare nothing, and drive my coulors home to the ground, and with my pencill to strike on the cloth as though I wear leanding against a brick wall, and I am sure I never doe soe well as when I use the greatest ffreedom and confidence in my handling.

Ffor a dead coulor, though you doe lay on the coulors thick and leave them rough, yett when you paint the second painting lay them on but thin and smooth, bee sure, that soe thay may bee ffaire and cleane, and for this cause a dead coulor of a child's picture being rough, my master scraped itt smooth when hee came to paint uppon itt the second time, and then hee laid on all the coulors thin and smooth, that soe thay might show ffaire and cleane, and his scumblings are always as thin as ever; he can drive the coulor, and that must needs bee smooth.

All the master-touches you putt in must bee left sweete, and soe that thay doe nott offend the eye; those are putt in att last of all; thay are the strongest touches of lites and darks, and are scattered upp and down hear and thear in a ffface, as in the life may bee seen.

In ffleshes you must use yellow-oker plentifully, and red nott sparingly,—I mean in carnation ffleshes; in a ffface the forehead, nose, paxillary, and eyelids, are a red carnation ffiesh well mixt with yellow, but the upper lipp, that is, from the edge of the lipp to the cheek and nose, and all the ffleshes below that on the light side of the ffface, are broaken allwayes a greate deale more yellower, and the chin is very glowing.

Only the fforehead, nose, and paxillary are lites in a ffface, all the rest are in a shadow.

My master ffound greate ffault beecause hee made George Hodges, his picture, with the ffface soe high, because hee, being a child, should have been lower than his brothers and sisters, who were persons of age, and then the picture would have been much more natturall, especially beeing hung with the others.

Now have I learned three things more, the middlemost of which is that which I have long wanted and waited ffor, the last is of noe small consernment. The ffirst is that, if you would prevent the starveing of your pictures, bee sure you paint always with very clean pencills, ffor nothing causes a picture to starve soe much as ffoul oyle.

The second is how to know your coulors soe that they shall never run to dirt, to performe which you must always heedfully respect these two things. Ffirst, that whatever coulors you lay on, you breake them well one into another, that soe thay may bee thoroughly incorporated one with another, and nott ly soe that the coulor shall bee one thing att the bottom and another att the top; but bee sure that every stroake you strike you goe to the bottom with your pencill, both when you lay them ffirst on, and allsoe when you breake any other coulors into them as thay lay on the cloth, how often soever you come uppon them. I say againe, goe to the bottom att every stroake, and bee bouldly confident, and ffear nothing, ffor if any thing ly in your way you must totally remove itt, and that you can never doe unless you goe to the very bottom.

But when you sweeten att last of all you must not goe soe to the bottom, for that is improper, because soe you cannot sweeten unless the coulors ly very thin, and itt is needless, because all the coulors are allready laid fflat on.

Secondly, if you will keepe your coulors from running to dirt, you must allwayes bee sure that you never mix your ffaire or cleane coulors with any of the dark or dirty coulors; for if you suffer your shaddows anywayes to run into the lites thay will run them to dirt; whearfore bee sure all your lites and all orient coulors bee kept cleane, and lett nott the darks or dull coulors touch them; in a word, I say keepe all your coulors distinct and cleane by themselves; but specially take heed of all dirty and unpleasant couloring.

The third thing is how to keepe coulors from stetting, and that is thus: when two coulors stett one against the other, and yett both those coulors are according to the life, then must you place a coulor beetween them that may, as it were, mediate the difference. I instanced that example I am allwayes to remember and practize. In the fforhead, that part next the haire must bee made glowing (though itt bee not altogether soe glowing in the life), because other-wayes the haire and fforhead would stett one against the other.

Secondly, you must always breake your coulors soe down to the bottom, that thay may stand sweete, and nott stett in the eye.

In the pictures att Mr. Cockcrows, my master showed me an example of a point of Art which deserves to be registered in letters of gold; saith hee to mee, when I tould him that neer those pictures showed fflatt, and att a distance very round; I (Ay), saith hee, soe thay doe, and, saith hee, Titian's pictures, if you come close to them, look as fflatt as can bee, but goe a good way off att a distance, and then thay look as if thay weare soe round that you might clasp your armes round about them, and never press them much together; butt, saith hee, all pictures doe nott soe, ffor looke on them att a distance, and looke on them neer, and thay shew as in one place, soe in the other thear is noe greate difference.

The reason, saith hee, why the pictures of Titian, and my sealfe, are soe as thay are in this respect, consists in the painting of them, and mainly or altogether in these two things.

Ffirst, saith hee, which way soever the lite ffalls upon the life, we devide all things into three generally. 1st, the strongest lite; 2ndly, the ffaint lite; 3rdly, the dark. And each of these hath itts strongest lites, ffaint lites, and darks, but with as much difference in this subdivision as was in the ffirst, the proportion is true as the strongest lite is to the ffaint in the ffirst generall division, soe is the strongest lite of that strongest lite to itts ffaint lite in the second division. And as the strongest lites are to the ffaint lites, and the ffaint lites to the darks, in the ffirst generall division, soe are the strongest lites, ffaint lites, and darks beelonging to each of thair generall divisions, one to another in thair sub-divisions. Still keeping the ffirst generall differcnce, then is it evident that

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* Continued from p. 332.

† These artists, of more or less celebrity, flourished during the middle of the seventeenth century.

‡ In Bryan's "Dictionary of Painters and Engravers," we find the following notice of John Riley, not Ryley:—"He was born in London, in 1646, and received instructions from Isaac Fuller and Gerard Zoust." There is no mention made of his studying under Lely. "He was little noticed till after the death of Sir Peter Lely, though he is considered by the noble author of the 'Anecdotes' (*Walpole*) as one of the best native painters that had then flourished in England. His talents were obscured by the fame, rather than the merit of Sir Godfrey Kneller, and have since been depressed by being confounded with Lely, an honour unfortunate for his reputation." Charles II., James II. and his queen, and William and Mary sat to him; the latter joint sovereigns appointed Riley their painter. He died in 1691.

the strong lites, ffaint lites, and darks of every generall (the ffirst division) doe differ, each from others, as the generall divisions under which thay are and doe difer. Example,

The darks of the strongest lite in the ffirst generall, and the darks of the ffaint lites of the ffirst generall, and the darks of the darks in the ffirst generall, doe differ each ffrom other, as doe the strongest lites of the strongest lite, ffaint lite, and darke of the ffirst generall.

Soe allsoe doe the ffaint lites of each generall differ ffrom each other, even as the generalls under which thay doe differ.

An example heerof hee showed mee in ffouer garments, which had the lites ffaleing on them each in a severall way; and this is true in all things in the life that have a convexity, and if this bee not exprest in your picture, your picture shall never shew as my master and Titian's doe, as I said affore.

And beefore I pass to the second thing, lett mee remember that none of the strongest lites or darks did differ from what was in the life, and this is that which makes them shew soe ffiatt when you are neer them. Look well to this point in all things.

The second thing, saith my master, that produces this admirable effect is this—

I doe, saith hee, breake all my coulors into the ground,* soe that thay are but one body and coulor ffrom topp to bottom; and this I doe, saith hee, by goeing home to the bottom every stroake, so that every coulor is truly itts scalfe, and lyes by itts scalfe, distinctly, nott stettingly ever.

That wonderfull plenty of ffoulde which is in som garments, is to bee exprest in this manner:—

Ffirst divide itt, but into the three ffirst generalls: that is, the strongest lite, the ffaint lite, and the darke, and scumble them all on as thin as ever you can possible; then may you come over them againe (but with very litle coulor), and breake them into smaller ffoulds, and soe subdivide them, and breake them smaller and smaller as you will, as long as your coulors ly thin on; but when thay grow thicke thay will stopp your proceedings, but while thay are thin you may putt in what lites or darkes you will. This I saw my master doe on a shirt att Mr. Cockcrows, and that the black string which tyed the neck of the shirt might nott stand hard uppon the shirt, hee toulde mee I must nott fforgett that hee put in the shaddow of the said black string, ffor in the life itt coulde nott bee without a shaddow.

If itt weare but this one reason that required a boulde handling itt would bee sufficient; namely, that when I leane hard against the cloth with my pencill itt gives my hand such a steadyness that I may goe wheare I will, and have all things sweete, and doe what I will my scalfe.

When you are to paint a fface by the life, consider dilligently how the lite will best fall uppon the life, that itt may bee most effectuall ffor the expressing of that fface; and accordingly place the person in the lite, and soe draw and paint the fface, whear you must allwayes note that if the lite doe ffall uppon the ffaee it doth rightly fill the muscles with lite, and that is nott good. The height of couloring consists in those three things; ffirst, that all the various coulors that are sweete in the life bee exprest; secondly, that thay bee all exprest in an harmonious agreement one with another, soe that noe one may stett (or stand hard) against any of the rest; thirdly, that thay bee all exprest with a pleasant and delightfull couloring.

Now to performe all this thear is but one way, and that is

GLOWINGNESS;

ffor this comprehends the last compleately, as for the agreement of all the coulors you lay on. If thay bee all glowing thay will all agree one with another, and noe one will stett against any other; and indeed thear is noe way to breake of, hardness but by laying a glowing coulor beetween; yet doth nott that take itt away soe well as if all things were made glowing, ffor in a ffaee if the strongest lites bee glowing, and the broaken ffleshes bee glowing, these will nott stett, and then the darkest ffleshes of all will bear glowingness enoffe, soe that in all this thear can bee noe stetting. Then lett the hair bee glowing, and that will agree too; especially having the dark ffleshes soe glowing between itt and the broaken ffaint ffleshes, and both those glowing ffleshes between itt and the strong lites. Then lett the ground, landskipp, cloths, and all things else, bee glowing allsoe, and thear will bee such an agreement as will have noe stetting.

Ffor the pleasantness of the couloring itt can nott bee better than to glow.

But the ffirst thing of all is most hard, namely, how to make all things glowing and yett to express all that variety of couloring that is in the life: heer is the difficulty of all.

Ffirst, I say, if you can make things but a litle different one from another, itt is sufficient; ffor, att a distance, that difference will bee greate. Secondly, att a distance, those places that are most glowing (that is the dark ffleshes) thay will lose thair glowingness quite; then will the lites take place in the eye and bee of greate fforce, soe that itt will round to admiration. Ffor glowingness, loosing its aparency by the distance of place, itt is the strongest and beest shaddow that can bee; and theare is nothing that setts off a lite soe strongly as itt doth att a distance, though neer it seem ffiat; those things I observed in Elliott's head and the like in Wessons, of Sir Anthony's painting; and as ffor the difficulty of couloring that was in Wessons, it was soe litle that neer it seemed somewhat ffiat.

I think sure that the greate masters cannot but laugh att us bunglers to see how wee puzell our scalves to breake our coulors to what wee see beefore us, when thay will paint with soe small a difference of couloring that it seems all one, and if soe then are the understandings of the disciples abused, when thay teach such a strickt nesesity of following soe exactly the couloring sett beefore us, which thay themselves doe not.

That difference that is beetween one ffiesh and another on the ffaee must nott bee greate, for then itt wear impossible but that thear must bee stetting by reason of the aparency of the darks; thearfore your darkes must bee very glowing, else att a distance thay can never bee obscure enoffe, but will, with an undue aparency, take place in the eye in opposition to the lites (who only ought to have fforce in the eye); and soe one thing will stett against another, for if hear bee too aparency thay cannot agree.

And this litle difference in the ffleshes of a ffaee is that which makes itt shew soe ffiat when you are neer itt; and if theare bee much difference, bee sure one is very glowing, because that will bear itt, in regard it loses its aparency by a distance of place.

In a ffaee you must paint all the strongest lites only with carnation ffleshes, then ffor the ffaint lites thay must all bee painted with broaken ffleshes; now the broaken ffleshes are the same with the carnations, some onely with a litle touch of blew-black as bigg as a pin's head, added. Thearfore, when you would paint any broaken coulor, doe not goe about to make a mixture ffor that ffaint lite, but take the very same ffleshes you painted the strong lites with, and add that small quantity of blew-black to itt, and when you have laid itt on, if itt be too red, or too yellow, or too lite, you may alter itt with those coulors that will rectify itt.

But you must know that you can breake noe ffiesh which is to bee broaken, but with blew-black only (or smalt), ffor the coulors, earth umber and pinck, must not by any meanes come into any of the lites, either strong lites or ffaint lites, ffor thay doe beelong to the shaddows only, and all the rest are carnations, that is, the white oker, brown, red, vermillion, and lake.

And if when you have broake a ffiesh, and ffinde itt nott ffaint enoffe, doe not you conclude that you have not blew-black enoffe, but know that you have too much white, which makes it soe aparent; to cure which you must nott goe and take more blew-black, for that will spoyle you, but take more lake and oker, and that will remidy itt, as I saw my master doe itt on Geo. Hodges his nose.

Itt is improper to paint a blew curtaine in a picture, beecause itt is a coulor that stands soe hard that itt will not keep beehind; itt is proper to a mantle or scarffe, because a mantle is a thing that comes fforewards; but in things that are to stand beehinde blew must nott bee painted, ffor it will come fforewards by reason of itts aparency, as itt was in the Lady St. John's picture of Willson's painting; the ffingers showed like a babie, by reason of the hughness of the cloth and all things about itt; and my master said the pearles did not hang about the nose, but ly about the shoulders.

In a picture by the life, if the person bee low of stature, paint his ffaee lower than ordinary in the picture, and that will make itt shew more naturall and like him, and iff itt bee to the knees or the ffeete, lett theare bee a considerable space of cloth about his head: but in noe whole length ffigure have much distance beelow the ffeete, ffor that makes the ffigure look as though itt weare pind up against a wall, and nott as if it stood naturally on the ground; the picture allsoe, what cloth soever itt bee uppon, must either hang noe higher than if the life wear theare, which I like best, or else lett hang at a good height, and not at a middle height. In a ffaee take nottis well of itt whether itt bee circular, a long narrow ovall, or a broad circular ovall, or whether the topp of itt bee circular and the bottom ovall, or the bottom more circular than the topp; whear lies the ffirst greatest wideness and the second greatest wideness; allsoe the most narrow places; the length allwayes measure, and doe not make the shoulders too neer the head, for that is very clownish, but have a care that all things bee pleasant; ffree and easie that ever you doe.

Your eyes must allwayes ffollow your pencill close, as itt weare at the very heels, beecause you must see to breake your coulors all to what thay should bee, and all mixtures into one entire body.

Whear ever you see a thing to round in any measure, you may bee sure that thear is of a necessity (att the least) a triple difference of couloring in that place, else itt could nott possibly round; ffor the lite ffalling uppon any convex superficies will make att least three severall coulors. Ffirst, the strongest lite of that part, and on each side thearof a ffainter lite beyond both which ffalls a dark; itt is the middle coulor that makes itt to round, ffor whear two coulors meete sharply together thay will stett; the second cause of stetting is when lites or darkes are putt in too strong ffor the place thay stand in, and that makes all shew ffiat, ffor thay take away the fforce of the strongest lites and darkes (which are truly placed) ffrom the eye; you may soon see when a thing stetts, iff itt bee viewed at a distance, and this stetting is that which ruines the picture of all such as know nott how to breake all thair coulors soe that noe one of them shall stett.

The true method of painting is this.

Ffirst, that you bee sure to keepe a true draught, which is the maine buisness of your dead coulors; for in a dead coulor, if you doe butt gett to an exact draught, though you doe nott make perfection in the painting, itt is sufficient; butt bee sure you have all the coulors in thair true places, though but raggedly.

Secondly, when you come to ffinish the painting, you must proceed in this method.

Ffirst, on the pallette; to ffind out every coulor as neer as you possibly can, and lay them on in thair true places, and when you have laid itt on, if you ffind that it bee not exactly what itt should bee, doe not leave itt (to goe about another patch) till you have altered itt and made itt exactly what itt should bee, and as you goe along, when you have laid on a patch sweeten itt a litle into the patch or patches that ly next itt, and then you will bee the better able to judge whether itt bee rite or nott, and if itt bee nott, bee sure you leave itt nott till you have made itt exactly what itt ought to bee. In this manner lay on as many patches as you think fiit, and then sweeten

* By ground hee meaneth any coulor that hee hath allredy laid on, whether thicker or thiner, soe that to break a coulor into the ground is noe more but to breake a coulor uppon som coulor that is laid on allredy; allsoe the ground, ffor by rubbing the coulors soe ffirmly into the cloth, thay are much stronger in the eye att a distance than if thay bee litely laid on, whearefore lay every coulor in his owne place, and lay every coulor ffiat on.

them a litle, and see how thay shew; and if you lay on the whole fface, you may beefore you sweeten the severall patches; but the best way is to make the fforehead all sweete ffirst, and that will bee a guide to the breaking of the other parts of the fface.

Secondly, when you have laid on the whole fface in the manner aforesaid, then must you goe over itt and examine itt conserning those six things; ffirst, whether every coulor bee in his true place or nott, and if you ffind anything out of itts place rectifie itt.

Secondly, whether every place have itts true coulor or nott, and rectifie it accordingly.

Thirdly, whether anything stett or nott, if itt doth, breake away the hardness by maine fforce.

Ffowerthly, what places want rounding or nott, and rectifie accordingly, ffor you are to have a speciall care that you have nott a rounding place ffiatt, which if you doe, thear will bee stetting.

Fifthly, what places want heightening, and thear heighten; butt bee sure that beefore you heighten, that all things about your heightening bee perfected, that is, that thay doe all by sweete, and are in all respects perfected, in soe much that thear is nothing wanting to them but the heightening, and then you may lay on the heightening as thick as you will, and itt cannot stett, only lett bee the same coulor you broake away beefore, if that cover rite.

After the last heightening come noe sweetning.

Sixthly, what places want deepening, and deepen them accordingly.

Lastly, all the master touches must bee put in.

Now how to performe all these things thake those generall rules.

Ffor the ffirst, your carefull and judicious eye only is the tryer; ffor the second, if you can sencibly see noe variation, you may prove in two wayes whether you have in that place the exact coulors. 1st, by conexion, whether itt agrees with the coulors about itt in the same manner that itt doth in the thing imitated; 2ndly, by rounding, to see whether itt rounds in the same strength as itt doth in the thing imitated; if itt doth those two itt doth sufficient; if nott, you must make them to doe itt, and by one or all those three you may judge as much of the rectitude or error of the coulors as can bee judged; ffor the third your eye, and the fformer and ffollowing rules, teach you how to judge of itt and correct itt, for the cause of stetting must be one of those two, either tis nott the true coulor, or else itt wants a mediating coulor to ly beetween itt and the patch or patches against which itt stetts; and which of those two itt is you may soon know, ffor usually if itt bee a ffaire coulor, itt will stett against all the coulors that are about itt; but if itt bee only the want of a mediating coulor it will stett only against that place whear the mediating coulor is wanting.

But I have left the second sooner than I ought, for I have this more to say conserning the altering of coulors; namely, that if your red carnations bee too glowing you may breake away the too much glowing by comeing uppon itt with a brush out of the lites; and if you will you may with that pencill run allmost through the whole fface, to rectifie what you can with itt; for as the lites give itt something to recifie the too much redness of another place, soe that redness doth contribute to the corecting of some place that wants glowing, and in like manner from one to another to the very end, soe that you will make all the patches but one body by joyning them thus with this one pencill.

But you can nott doe anything well in sweetning unless you doe heedfully observe those rules.—

Ffirst, that you remove noe coulor att all unless you doe itt purposely.

Secondly, that you bring noe coulor from any patch to any patch that is rite, much less to make a patch that is nott rite worse then itt is, as to make a patch that is too glowing more glowing, or to ad heightning to a place that wants deepning, or to make a thing ffiatter that wants rounding; whearfore doe not sweeten but with good heed that you may thearby make things better and not worse; whearfore doe nothing heedlessly, but consider wheare you come, and whether that which you have brought bee wanted or abbhored by the place you have brought itt to, else you may quickly spoyle what you did nott make but with great trouble.

Thirdly, that if your pencill bee two ffull of coulor you discharge itt on the grounde.

Ffowerthly, that if your pencill bee ffoul, or you come among coulors that are too ffoul, that then you take a litle clean coulor ffrom the pallett.

Ffor the ffourth, namely, the want of rounding, that is a great point of Art, ffor this is that which shews us a coulor, not by inspection, but by nesesity of such a coulor being in such a place, which is the sole director to coulors that cannot bee seene in the life, by visible inspection this point is to bee had into ffarther examination.

Ffor the ffifth, namely, the heightnings, I have allred said that all things must bee laid sure everywheare beefore those can bee perfected, or stand for anything; soe that when those are putt in, those only must bee to bee putt in, and than they will nott stett though you lay them thick on, but after this comes noe sweetning nor anything, but,

The sixth, that is the deepings, and thay must bee putt in as the heightnings were.

Lastly, the master touches are scattered upp and downe, whear bee sure that the strongst have allwayes the strongst fforce, &c.

When you paint by the life, what you ffancy the coulors to bee, soe paint them, but keepe your distance when you view the couloring of the life, ffor if you look neer all is another thing, or if you goe back, or if the face move, all is another thing; thearfore, when you paint the life you must paint by judgement and consequence, rather then by what you can aparently see.

The reason why you are soe puzled to overcome a coulor, or breake itt to what you would have itt, is beecause you goe about itt with such coulors as are of midle power, and serve only just to add a small allteration, such are yellow oker, the reds, the pinck; now when you find a coulor harde to breake, you may conclude you goe nott the rite way to work; whearfore, if you would liten a mixture doe nott attempt to doe itt with any coulor but white; and if you would make a mixture darker then itt is, the blew-black will soon effect itt, or if ffouler, then the Cullen's earth; if you want a litle glowingness the reds are before you, but to think to hiten without the white, or to darken without black is in vaine, ffor the reds will not darken, only add a glowingness, and the oker manifests itt sealfe very litle, save with white to itt in the mixture, and, wheare oker is of noe steed, pinck effects nothing. Lake is excellent in itts correspondent, both with lites and darkes, but doth nott manifest itt sealfe much with any coulor but white, and indeed tis white allone that manifests all coulors; thearfore, if you have a mind to liten, white will doe itt, and if you would keepe in the darke, doe but keepe out the lite, and you shall have your desire; ffor those coulors that are powerfull to overcome others are themselves hard to bee overcome.

How offten hath my master toulde mee that in my painting I must alwayes bee boulde and ffeare nothing, only bee carefull to keepe my true draught, and nott to run out of that.

How often hath hee tould mee bee boulde, and that will make thee a master.

How often hath hee tould mee that without bouldness my coulors and all things I ever painted timmerously would stand hard, and could nott possibly doe otherwayes then stand hard.

And yett how long will itt bee ere I take his counsell; but that I might if itt weare possible reduce my sealfe ffrom timerousness to bouldness, I shall use a ffew arguments to evince the necessity of a boulde handling or ffree pencill.

First then.

In painting hee only is a master who can say, I will ffind out such and such coulors, and, when he hath itt can say, I will lay this coulor in this place, or lastly, this coulor is nott rite nor in his rite place. But I will both make itt rite, and drive itt into itts rite place, and all those things I can and will doe notwithstanding all opposition, ffor I both MUST, CAN, AND WILL rule my coulors and make all of them doe what I would have them to doe.

And if black by an inceh thick wheare pure white must ly, itt shall be as I would have itt.

Ffirst, for ffinding out the true coulor, theare is noe waye but bouldness, ffor without itt you take nott coulor enoffe to see what you doe, nor doe you breake them into one body that you may see what you have or would have, and without bouldness, all the while you are without the coulor you seeke ffor you think you can come no neerer, and soe content yourselfe with a lyeing coulor that will deceave you; or itt may bee you promise to mend itt afterwards, but that will cost you five times as much labour to doe on the picture as itt will bee to doe on the pallett; and soe vainly by shunning labour make your toyle the greater, whereas if you weare boulde and resolved nott to leave the pallett till you have ffound what you should ffind, your whole work would be three-fourths of itt done on the pallett wheare you may bee as ffree and boulde as you will; ffor if a pencill that hath been used will not doe, you may take a clean one, and if patches bee so thick that you cannot overcome them you may totally remove them, whearfore ffitt your coulors all on the pallett, and then when thay are all laid on, tis but joyning thair edges and the work is done.

But if you imagine you can make a pallett of the picture to make mixtures, theare you will make madd work.

Secondly, when you have the true coulors, bring noe more than what will just cover the patch that you are to lay itt uppon, lest thear should bee occasion ffor a small allteration.

But without bouldness how shall that coulor bee laid on ffiat in his rite place? for if you scrubb him not into his owne place then will hee never ly ffiat; but when ever you touch itt with any pencill itt is presently lickt off and soe your labour that went afore is lost, and the end is mist, whereas iff you hadd laid him ffiat on and rubbd him into the cloth, then could nott you rubb it out or remove itt with your elbow, but beeing laid ffiat on, ffiatt itt would thear bide and endure all workings; or if any opposite coulor weare in itts way you might, if you woulde bee boulde, fforce itt cleane away and take upp the place ffor the coulor that should bee thear, and if a little coulor will nott doe, more added to itt will overcome the antagonist.

Lastly, to rectifie a coulor and remove itt, iff itt be out of itts place thear is noe way but a boulde handling (or ffree pencill), for what ever coulor lies in my way, I must lay that ffiat on which I would lay on, and thearfore must fforce my way downe to the bottom, and if I would bee preinduced by the coulor that was on in my ffirst stroake, yett my second or third will prevaile. But if I goe nott to the bottom every stroake I strike, I doe nothing att all; ffor even the very last touches that are putt on must be carried home to the bottom as low as the point of the pencill will lay itt; and if itt bee not effectual att once or twice, I hope you may come uppon itt againe, and againe till you have done what you would doe, ffor in painting you can putt nothing inn which you may nott put out againe. In short, you may doe what you will in painting, if you will bee but boulde, only keepe your draught as neer as you can.

Now ffor removeing any thing, itt is included in the former off altering.

If you proceed nott Secundum Artem expect noe good production, ffor it is not to bee imagined that hee should ever come to the journey's end who goes nott every step of the way; those things that can more conveniently bee putt in one upon another, then one by another must bee putt in one uppon another; but bee sure you lay a true bottom, and itt's noe matter how thin itt lies, whenever itt is to bee come over againe. And bee sure that the maine thing bee that which you lay on ffirst, which is noe hard matter to know what that is.

Those things that are to stand neerest in the picture must have very strong lites more than the other things must have.

You must ffind out every coulor truly on the pallett beefore you lay itt on the picture, and when you have ffound itt, lay itt ffiatt on in itts owne place, soe that itt may nott bee subject to

run into other places, and thearfore you must lay itt thin, especially about the edges of the patch, but not soe thin as that you cannot make itt cover; and when you have laid on as many as you thinke good, then sweeten them, and if you ffind any coulor to bee ffalce, you may with the least touch, that is, on the pallett, rectifie itt, and make itt what itt should bee.

As you paint sitting neer the picture, you are nott so able to judge of the roundness as when the picture is viewed att a distance.

Thearfore, said my master, marke mee well in this:—

Whenever you putt in an heightning or a deepning, you must winck with one eye, and then shall you see whether your heightning or deepning bee strong enoffe or nott, or whether itt bee too strong.

For when you look upon the picture with one eye shutt and leaning backwards, you see itt just as itt will appeare when you look on itt att a good distance with both eyes open.

Blew-black is soe smutty a coulor that a litle of it turnes a great quantity of other coulors; for, saith my master, the least touch as big as a pin's head is sufficient to breake a ffiesh; too much of this coulor, saith hee, in a fface is that which makes itt hard and stony, and thear is noe remedy for itt, but itt will bee hard if soe much blew-black bee in itt.

I use not, saith my master, soe much blew-black in twenty ffaces as Mr. Littleworth hath used in one of those ffaces (which weare five sons hee bought of him ffor mee to copie).

If any thing you have done want an alteration, itt is not thearfore required that the whole thing must bee thoroughly painted againe to make that alteration; as, if a fface want ffairness, you may make all the lite ffleshes looke ffaire by adding a lakeish carnation (that is strong) on the cheeke, as my master did to George Hodges his face, when thay complained itt was not ffaire enoffe.

Ffor I perceived by such touches as those, my master can strike a fface to what hee will, and this, a pointe of great concerniment and use, and thearfore I am to have ffarther consideration on itt, in manner following, viz.:—

In every thing you paint you are to mind the maine scope of the thing and things, soe shall your imitation bee good, though many trifling buisnises bee omitted, thearfore bee not peny-wise and pound ffoolish.

Itt is nott enoffe only to lay every coulor in his true place, but wee must allsoe see that nothing doe stett.

That nothing may stett you must allwayes, between every lite and darke you paint, put in a glowing coulor, that by that means you may loose the ends both of the lites and darkes, that itt may nott bee seen how thay joyne one with an other.

The reason why I have hitherto wanted a boulde and good handling hath been meerly my manner of holding my pencill in my hand, which is with the end of the pencill stick resting against the greate joynte of the ffore ffinger, and whoever holds a pencill in that manner can never paint well or handle bouldly. Theare are two absolute reasons of this; ffirst, when the pencill is held in this manner, every stroake must have the motion of the whole arm, and soe the stroake is exceeding dull and heavie, and allsoe sloe, soe that itt is nott capable of a curious and quick or boulde action.

Secondly, which is worst of all, when the pencill is held in this manner, as the point of the pencill moves, itt makes soe straite an arch that the incommodity of itt is exceedingly greate; ffor of that arch that the point of the pencill describes the shoulder is the centre, soe that itt cannott ffall on or off the picture, but with a long stroake uppon itt, which spoyles all and removes things out of thair places: for when you strike bouldly on one place, beefore you can gett clein of itt you rubb uppon another which you ought not to touch. But to avoide all the inconveniences of that manner of holding the pencill (which indeed are very many), this course must be taken; namely,

That you allwayes hold the pencill soe in your hand as that the very end of the pencill stick extend nott to the greate joynte of the ffore ffinger, and that you houlde your thumb allmost straite, and extended but a very litle beyond the midle joynt of the ffore ffinger; allsoe that your midle ffinger bee the stay for the pencill stick to lean uppon.

Soe will the whole motion of the pencill depend on the hand, and chiefly on the ffingers, and nott on the arm att all.

Then will all the motions of the pencill

Ffirst, bee agill or quick, and att soe greate comand that you may doe what you will with greate ease and facility.

Secondly, the end of the pencill stick will bee the centre of that arch which the point of the pencill makes in all itts motions: ffrom which will of nesesity ffollow this grand addvantage, namely, that you may strike bouldly on any place, and yett your pencill will instantly fall clear of all things thear abouts, soe that holding your pencill in this manner you may with ease doe what you will.

Lastly, holding your pencill in this manner you shall bee forct to use a bould handling, doe what you can; and you cannott but have a ffree pencill, which cannot bee had if you hould your pencill the other way.

A garment afords noe mountains nor pitts, but only ffoulds, thearfore bee sure that every fould in a garment doe find a way into the next, and soe throughout the whole garment, that thear bee noe pitts.

And if your things doe nott round itt is by reason that you lay them ffiatt, now that which lays things ffiat, is this,

Namely, your giveing equall lites to things that are nott of equall neerness to the eye, which you must never doe, ffor one and the same coulor will nott round, unless itt bee absolutely in another distinct thing.

Secondly, in that you doe nott observe wheare the strongest lites doe meet with the strongest darkes, sometimes without any mediating coulor beetween them, as in taffaties and all thin silks, sometimes with a very litle of any mediating coulor beetween them, as in cloath, which in the closest fould hath a breaking beetween the strongest lite and strongest darke, because of itts thickness (unless itt bee in an edge); and againe, because you doe nott observe the distance of each rounding, and how itt growes darker and darker as the thing proceeds, from the strongest lite to the strongest darke.

Lastly, you must in all respects bee ffrom aparency on things that are neer, and obscureity on things that are ffarr.

Pinck is a rare loosening coulor, and thearfore is much to bee used in things that stand beehind, as my master told mee.

Because the eye is an uncertain judge of coulors, if wee will, wee may breake our coulors by a certaine way, as thus.

The last thing I learned of my hard master was this saying of his, viz.:—

When I goe to paint (saith hee) I know nott when I shall have done, but I proceed as well as I can, and when I have placed my sealfe in itt then have I done.

Nor can I see what I have done till all things come together, and what I find amiss I breake uppon itt till I have made itt soe as to please my sealfe.

Observe all the breakings whether greater or smaller, and omitt none of them, ffor heerein is all the fforce of your picture.

You may sometimes putt a thing in ffiatt, and afterwards, by placing a lite in the midle or about the midle, you may bear all the naturall lite off from that part which is beehind that lite you last put in, soe that itt will seeme to bee in a shaddow; as my master told mee this was the virtue of that lite hee places on the haire just by the eye, on the shaddow-side of the face, which makes all the haire beelow itt to seem in a shadow, and bears off the naturall lite from itt to the parts about that lite; the same hee did in a band of Mr.———, and of the same verture itt is in all places whear itt is soe orderd.

As I observed itt in the cheek of a picture (that was starved), whear itt didd bear of the naturall lite from the loosing part of the cheek.

Lay on sweete, and your heightnings and deepnings cannott stett, though never soe rudely putt in, for itt is that which was done beefore that made itt sweete, as my master told mee when hee painted on a glass.

THE VERNON GALLERY.

FINDING THE BODY OF HAROLD.

W. Hilton, R.A., Painter. E. Whitfield, Engraver.
Size of the Picture, 11 ft. by 8 ft.

THE subject of this fine picture belongs rather to the traditions of old chroniclers than to any authority which historians have left on record. On reference to the catalogue of the Royal Academy for 1834, the year when the painting was exhibited, we find it under this title—"Editha and the Monks Searching for the Body of Harold,"—with the following quotation from some "old chronicle," of which neither the title nor the name of the writer is given: "The body, stripped of its armour, was so disfigured, that the monks were unable to distinguish it. In this emergency they had recourse to Editha, 'the lady with the swan's neck,' who, with the keen eye of affection, recognised the remains of her *lover*:" the italics are our own. Now the historical traditions that have come down to us, speak of Editha as the second *wife* of Harold, by whom she had one son and two daughters. *Queen* Editha is supposed to have survived her husband many years, and is said to have lived in obscurity at Westminster. In Bulwer's charming fiction of "Harold," he follows the statement of the "old chronicler."

It would seem almost needless to assert that this picture is the work of a master-mind; in expression and effect it is powerful to a degree, and is, unquestionably one of the finest productions of our school: there are indeed few English painters who have equalled Hilton, and none who have surpassed him in the grand and noble character of his gallery pictures.

Hilton bestowed very considerable care in this composition: several of the sketches which he made of it are now in the Vernon Gallery, as the heads of the two monks, and that of Edith: the latter is a singularly powerful study. The arrangement of light and shade in the picture brings out the principal figures with extraordinary power.

We may remark as an example of the neglect experienced by Hilton during his lifetime, that this picture was returned from the Academy unsold: the canvass was taken out of its frame, rolled up and put away: subsequently it was bought by Mr. Vernon for the paltry sum of two hundred guineas, scarcely a tenth part of its real value.

OBITUARY.

JAMES HALL, ESQ., ADVOCATE, F.R.S., &C.

This gentleman, whose name may be recognised by the readers of the *Art-Journal* by some interesting speculative letters published in that work, upon "Binocular Perspective," died, October 26, at Ashesteil, N.B., in the house of his sister, Lady Russell: he was the son of Sir James Hall, Bart., P.R.S.E., of Dunglas Castle, and brother of Captain Basil Hall, R.N. Mr. Hall was well known to artists, as an old student and occasional exhibitor at the Royal Academy, the friend of Wilkie, Collins, Gordon, Allan, &c.; he was also a kind of patron of Wilkie, many of whose works and sketches he possessed; and likewise an active promoter of the testimonial statue now placed in the hall of the National Gallery: he presented the pallette (a favourite with the author of the "Blind Fiddler") that now graces the pedestal of the figure. Mr. Hall was a liberal donor to the funds of the British Institution, and an occasional exhibitor, though hardly ever thoroughly successful in his works. Had he given his individual attention to Art, he might have attained some eminence. He had sittings from the Duke of Wellington, and painted a full length of Sir Walter Scott, (whose MS of "Waverley" Mr. Hall gave to the Advocate's Library, at Edinburgh). The bust of Colonel Gurwood,—a commission to Joseph, by Mr. Hall—now forms part of the collection at Apsley House.

Mr. Hall was a member of the Athenæum Club: and was some years since an unsuccessful candidate for the representation of Edinburgh and Taunton respectively. The President of the Scotch Academy, Sir John Watson Gordon, used to set up his easel in the studio of his friend Hall, a short time in the season, at 40, Brewer Street, Golden Square. He died aged 67.

E. WHITFIELD. ENGRAVER.

W. HILTON, R.A. PAINTER.

FINDING THE BODY OF HAROLD.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
11 FT. BY 8 FT.

LONDON. PUBLISHED FOR THE PROPRIETORS.

PRINTED BY G. VIRTUE.

THE DOMESTIC MANNERS OF THE ENGLISH

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XVIII.—OCCUPATIONS OF THE LADIES.—GAMES AND ENJOYMENTS.—ROUGHNESS OF ENGLISH SPORTS AT THIS PERIOD.—THE HOT-HOUSES, OR BATHS.—DOMESTIC PETS.—TREATMENT OF CHILDREN.—METHODS OF LOCOMOTION.—CONCLUSION.

DURING the period at which we are now arrived, almost all the relations of domestic life underwent a great change, and nothing hardly could produce a wider difference than that between the manners and sentiments of the reign of Henry VII., and those of Charles II. This was especially observable in the occupations of the ladies, which were becoming more and more frivolous. At the earlier portion of the period referred to, the female sex in general were confined closely to their domestic labours, in spinning, weaving, embroidering, and other work of a similar kind. A hand-loom was almost a necessary article of furniture in a well regulated household, and spinning was so universal an occupation that we read sometimes of an apartment in the house set apart for it—a family spinning room. Even to this present day, in legal language, the only occupation acknowledged, as the province of an unmarried woman, is that of a spinster. Our first cut represents a party of ladies at their domestic labours, it is taken from Israel van Mechelin's print of "The

No. 1.—LADIES AT WORK.

Virgin Ascending the Steps of the Temple," where this domestic scene is introduced in a side compartment. Two are engaged at the distaff, the old poetical emblem of the sex. Another is cutting out the cloth for working, with a pair of shears of very antiquated form. The form of the three-cornered chair in this group is worthy of remark. The female in our cut No. 2, is also

No. 2.—A LADY AT THE LOOM.

seated in a chair of rather peculiar construction, though it has occurred before at an earlier period, and we shall meet with it again. This cut is taken from one of the illustrations to the English edition of Erasmus's, "Praise of Folly," printed in 1676, but it is a copy of the earlier originals. The great weaving establishments in England appear to have commenced in the sixteenth century, with the protestant refugees from France and the Netherlands.

The old domestic games continued to be practised in the middle and upper classes of society, although they were rather extensively superseded by the pernicious rage for gambling which now prevailed throughout English society. This practice had been extending itself ever since the begining of the fifteenth century, and had been accompanied with another evil practice among the ladies, that of drinking. It need hardly be observed that these two vices furnished constant themes to the dramatists and satirists of the sixteenth and seventeenth centuries; the example set by the court under James I. caused them to increase greatly, and they rose to the highest pitch of extravagance under Charles II. Barclay's "Ship of Fools," the early English edition, has furnished us with the group of female gamesters, represented in cut No. 3. It will be seen that the ladies are playing with cards and dice, and that the ale jug is introduced as an accompaniment. In fact we must look

No. 3.—A PARTY OF LADIES.

upon it as a tavern party, and the round table, as far as we can judge, appears to be fixed in the ground. The same book furnishes us with an illustration (No. 4.) in which two gamblers are

No. 4.—A GAMBLERS' DISPUTE.

quarrelling over a game at backgammon. A child is here the jug-bearer or guardian of the liquor. Our cut No. 5 represents a gambling scene of a rather later period, taken from Whitney's "Emblems," printed in 1586; dice are here the implements of play.

Though gardening and horticulture in general, as arts, were undergoing considerable improvement during this period, the garden itself appears to have been much more neglected, except as far as it was the scene of other pastimes. A bowling-green was the most important part of the pleasure garden in the sixteenth and seventeenth centuries; and bowls, and exercises of a similar character, were the favourite amusements of all classes. The gardens themselves, which were apart from the house, and made more retired by

No. 5.—A PARTY AT DICE.

lofty walls enclosing them, were usually adorned with alcoves and summer-houses, or, as they were then more usually termed, garden-houses, but these were chiefly celebrated, especially in the seventeenth century, as places of intrigue. There are continual allusions to this practice in the popular writers of the time. Thus, one of the personages in Beaumont and Fletcher's "Woman Hater" exclaims, "This is no garden-house: in my conscience she went forth with no dishonest intent." And, in the play of the "Mayor of Quinsborough,"—

Poor soul, she's entic'd forth by her own sex
To be betray'd to man, who in some garden-house,
Or remote walk, taking his lustful time,
Binds darkness on her eyes, surprises her.

A character in another old play, "The London Prodigal," seeking employment of a rather equivocal character, says, "Now God thank you, sweet lady, if you have any friend, or garden-house, where you may employ a poor gentleman as your friend, I am yours to command in all secret service."

Amid the gaiety which was so especially characteristic of this age, a spirit of vulgar barbarity had arisen and spread itself very widely, and the popular games most practised were in general coarse and cruel. A foreign writer already quoted, but one who was evidently a very unprejudiced observer, has left us some rather amusing remarks on this subject which are worthy of being repeated. "The English," he says, "have games which are peculiar to themselves, or at least which they affect and practise more than is the case elsewhere. To see cocks fight is a royal pleasure in England. Their combats of bulls and dogs, of bears and dogs, and sometimes of bulls and bears, are not combats to the last gasp, like those of cocks. Everything that is called fighting is a delicious thing to an Englishman. If two little boys quarrel in a street, the passers stop, make in a moment a ring round them, and encourage them to settle it by blows of the fist. If it comes to fighting, each takes off his cravat and his jacket, and gives them in charge to one of the company; then begin the strokes of the fist, in the face if possible, the strokes of the foot on their leg-bones, the pulling of one another by the hair, &c. The one who has knocked the other down, may give him one blow or two, when he is down, but no more, and every time the one who is down will rise, the other must help him to rise as long as he pleases. During the combat, the circle of spectators encourage the combatants to the great joy of their hearts, and never separate them, so long as things are done according to rule. And these spectators are not only other children, and street porters, but all sorts of respectable people, some of whom make their way through the crowd to see nearer, others mount upon the shops, and all would pay for places, if stages could be built up in a moment. The fathers and mothers of the little boys who are fighting look on like the others, and encourage the one who gives way, or is wanting in strength. These kind of combats are less frequent among grown-up men than among

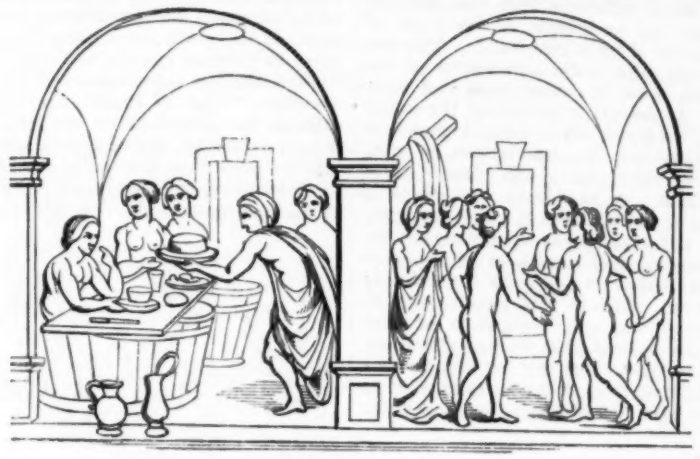
children, but they are not uncommon. If the driver of a hackney-coach has a dispute about his fare, with a gentleman whom he has carried, and the gentleman offers to settle the dispute by fighting, the coachman agrees to it willingly. The gentleman takes off his sword, disposes of it in some shop with his walking-stick, his gloves, and his cravat, and fights in the manner I have described. If the coachman is well beaten, which is almost always the case, he is considered as paid; but if he beats, he who is beaten must pay the sum that was in question, and that which caused the quarrel. I once saw the late Duke of Grafton fighting in the open street with a coachman, whom he thrashed in a terrible manner. In France, we treat such kind of people with blows of a stick or, sometimes, of the flat of the sword; but in England that is never done; they never use a sword or stick against those who are not similarly armed; and if any unlucky foreigner (for it would never come into the mind of an Englishman) should strike with the sword any one who had not got one, it is certain that in an instant a hundred persons would fall upon him and perhaps beat him so that he would never recover. Wrestling is also one of the diversions of the English, especially in the northern provinces. Ringing bells is one of their great pleasures, especially in the country; they have a way of doing it, but their peal is quite different from those of Holland and the low countries. In winter football is a useful and charming exercise; it is a ball of leather, as large as a man's head, and filled with wind; it is tossed with the feet in the streets. To expose a cock in a place, and kill it at a distance of forty or fifty paces with a stick, is also a very diverting thing; but this pleasure only belongs to a certain season. This also is the case with the dances of the milkwomen, with the throwing at one another of tennis-balls by girls, and with divers other little exercises." Such was the rude character of the amusement of all classes of our population during the seventeenth century.

The ladies still had their household pets, though they varied sometimes in their character, which perhaps arose in some measure from the circumstance that the discovery of, or increased communication with distant countries, brought the knowledge of animals and birds which were not so well known before. Thus, in the sixteenth century monkeys appear to have been much in fashion as domestic favourites, and we not unfrequently find them in prints in attendance upon ladies. Since the discovery of the West Indies, and the voyages of the Portuguese to the coast of Africa, parrots had become much more common than formerly. In pictures of the period of which we are speaking, we often find these, as well as smaller domestic birds, in cages of various forms. In our cut No. 6, taken

No. 6.—BIRDS AND BIRDCAGES.

from Whitney's "Emblems" (printed in 1585), we have a parrot in its cage, and a small bird (perhaps meant for a canary), the latter of which is drawing up its water to drink in a manner which has been practised in modern times, and supposed to be a novelty. It is very unsafe indeed to assume that any ingenious contrivances of this kind are modern, for we often meet with them unexpectedly at a comparatively early date.

With the multiplicity of new fashions in dress now introduced, the work of the toilette became much greater and more varied, and many customs were introduced from France, from Italy, and from the east. Among customs derived from the latter quarter, was the introduction of the eastern hot and sweating baths, which became for a considerable period common in England. They were usually known by the plain English name of *hothouses*, but their eastern origin was also sometimes indicated by the preservation of their Persian name of *hummums*. This name is still retained by the two modern hotels which occupy the sites of establishments of this description in Covent Garden. Sweating in hothouses is spoken of by Ben Jonson, and a character in the old play of the Puritan, speaking of a laborious undertaking, says, "Marry, it will take me much sweat; I were better go to sixteen *hothouses*." They seem to have been mostly frequented by women, and became, as in the east, favourite places of rendezvous for gossip and company. They were soon used to such an extent for illicit intrigues, that the name of a hothouse or bagnio became equivalent to that of a brothel; and this circumstance probably led eventually to their disuse. A very rare and curious broadside woodcut of the reign of James I., entitled "Tittle-tattle, or the several branches of gossipping," which in different compartments represents pictorially the way in which the women of that age idled away their time, gives in one part a sketch of the interior of a hothouse, which is copied in our cut No. 7. In one division of the hothouse the ladies are bathing in tubs, while they are



No. 7.—A HOT-HOUSE.

indulging themselves with an abundance of very substantial dainties; in the other, they appear to be still more busily engaged in gossip. The whole broadside is a singularly interesting illustration of contemporary manners. A copy of it will be found in the print-room of the British Museum; and it may be remarked (which I think has not been observed before), that it is copied from a large French etching of about the same period, a copy of which is in the print department of the Imperial Library in Paris.

The general treatment of children, their costume, and their amusements, remained much as formerly, and closely resembled those of France and Germany as they were then, and as they have existed in some parts even to our own days. The pernicious practice of swathing or swaddling the child as soon as it was born prevailed everywhere, and the infant was kept in this condition until it became necessary to teach it the use of its legs. The process of swaddling

No. 8.—SWADDLING A CHILD.

is shown in our cut No. 8, taken from one of the prints by Boss, published in 1633, which furnish such abundant illustration of contemporary manners. The period during which boys were kept in petticoats was very short, for at a very early age they were dressed in the same dress as up-grown people, like little miniature men. Our only representatives of the appearance of little boys in the sixteenth century, is found in one or two educational establishments, such as the Blue-Coat School in London. The costume of a child during the short transition period between his swathes and his breeches is represented in our cut No. 9, of

No. 9.—A BOY A-COCK-HORSE.

a boy riding upon his wooden horse. It is taken from a German woodcut of the date of 1549.

In the sixteenth century little improvement had taken place in the means of locomotion, which was still performed generally on horseback. Coaches, by that name, are said to have been introduced into England only towards the middle of the sixteenth century. They were made in various forms and sizes, according to fashion or caprice, and towards the end of the century they were divided into two classes, known by the foreign names of *coaches* and *caroches*. The latter appear to have been larger and clumsier than the former, but to have been considered more stately; and from the old play of "Tu Quoque," by Green, (a drama of Elizabeth's reign), we learn that it was considered more appropriate to the town (and probably to the court), while the coach was left to the country.

> Nay, for a need, out of his easy nature,
> May'st draw him to the keeping of a coach
> For country, and carroch for London.

Ben Jonson, in his comedy of "The Devil is an Ass," gives us a great notion of the bustle attending a *caroch*—

> Have with them for the great caroch, six horses,
> And the two coachmen, with my ambler bare,
> And my three women.

Coaches of any kind, however, were evidently

not in very common use until after the beginning of the seventeenth century. Women in general, at least those who were not skilful horsewomen, when the distance or any other circumstance precluded their going on foot, rode on a pillion or soft saddle behind a man, one of her relatives or friends, or sometimes a servant.

No. 10.—RIDING ON A PILLION.

The accompanying cut (No. 10) represents a couple thus mounted, the lady holding in her hand the kind of fan which was used at the period. This cut is taken from a drawing in the curious Album of Charles de Bousy, containing dates from 1608 to 1638, and now preserved among the Sloane manuscripts (No. 3415) in the British Museum; and the same manuscript has also furnished us with the annexed cut (No. 11) of a lady of rank carried in her chair, with her chair-bearers and attendants. Ladies, and especially persons suffering from illness, were often carried in horse-litters, and there are instances of chairs mounted somewhat like the one here represented, and carried by horses. The first attempt towards the modern gig or cabriolet appears to have been a chair fixed in a cart, something in the style of that represented in our cut, No. 12, which in

No. 11.—A LADY CARRIED IN HER CHAIR.

No. 12.—A MEDIEVAL CABRIOLET.

its ornamentation has a very mediæval character, although it is given as from a manuscript in the Imperial Library in Paris, (No. 6808), of the beginning of the sixteenth century.

The close of the period of which we are here speaking introduces us to one in which the manners and customs of our forefathers were less widely different from those of our own days; and the history of domestic manners since that time, characterised less by broad outline of the general features in its revolutions than by a gradual succession of minute changes, and fashions which must be traced from day to day, is less capable of being treated in the comprehensive style of these papers. Having now, therefore, brought down our sketch of the history of the domestic manners of our forefathers to the middle of the seventeenth century, we shall here, for the reason just stated, conclude it—at least for the present.

SCIENCE IN 1854,

AND ITS APPLICATIONS TO THE ARTS.

We are drawing towards the close of a year which will be of especial note in the history of Europe. After a peace of prolonged duration, during which commerce has improved and extended the bounds of civilisation, and manufacture has greatly increased the utilities and the luxuries of life, the dissonant sounds of war have broken upon us, and all the evils which follow in its train arise threateningly around us. Art and science equally demand that attention which the undisturbed serenity of peaceful times can alone insure. It is true the poet and the painter may study humanity in its excited forms, and thus produce images of superior grandeur, or of a more exciting character; the mechanical, the almost microscopical examinations by which the secrets of nature are disclosed, cannot, however, be pursued under the excitement of a troubled period, such as that which closes 1854.

It is interesting, therefore, to examine the position in which we stand, to make a record of those applications of science which have advanced our Arts and manufactures, and of discoveries which promise to do so. Looking back through the year, we scarcely find any one thing standing forth more prominently than another, as showing any great advance in science. Numerous small matters meet our view, of considerable importance in the aggregate, but not individually of much moment. Both abroad and at home the men of science would appear to have been reposing. The astronomers have been adding to the number of the smaller planets, but these discoveries are so numerous that they cease to interest us. Our own Astronomer Royal has been repeating at the bottom of a coal-mine, with success, some experiments tried more than twenty years since in the depth of a copper-mine, with failure, which are to determine the exact weight of the earth. Some eminent mechanical philosophers have been pursuing curious trains of research; Foucault has been rendering the diurnal motion of the earth visible, by means of an instrument which would stand on the table of our drawing-room, a fact, indeed, which may, to some extent, be illustrated by the common humming-top; since it is a law, that the axis of any body in rapid rotation, remains fixed and immovable, even when the surface upon which it spins may be moving onward. Researches, too, of a delicate nature have been pursued on the influences of gravitation on the forms of bodies, and some on those remarkable powers by which the particles of bodies are held together, and which we are accustomed to group under the general term of cohesive attraction.

The electricians have not been idle: many of the laws of magnetism have been more satisfactorily demonstrated, and the dependence of the earth's magnetism on the solar radiations brought more closely to the proof. At the recent meeting of the British Association at Liverpool, some important papers were read on the magnetism of ships' compasses, and many discussions ensued which cannot fail to be of value, as directing attention to the probable causes of many shipwrecks, the loss of much valuable property, and the sacrifice of the lives of hundreds. Electricity has had numerous applications to purposes of the greatest utility,—the electric telegraph, electrotype, and blasting by electricity, being the most remarkable. M. Becquerel has been long pursuing his investigations, with a view to apply this subtile agent to the treatment of metallic ores, more particularly the gold and silver ores requiring the use of mercury. Becquerel now proposes to convert the metal in the ores into chlorides, which are to be dissolved in an alkaline chloride. The voltaic-battery is now brought into action, and the result is the precipitation of the metal as in the electrotype process. The economy of this process is a problem requiring experiments on a large scale for its solution. We learn that M. Deville is still pursuing his experiments on aluminium, and we have seen a statement to the effect that he has laid before the Academy of Sciences, sheets, ingots, and medals of this new metal. Our readers may remember that this metal aluminium is said to possess some remarkable properties, which will render it very valuable; it is of a silvery whiteness and brilliancy, and it resists the action of the atmosphere much more strongly than silver does; the silver tarnishing where the aluminium remains bright. Much doubt has been expressed in this country, many chemists having repeated M. Deville's experiment without obtaining any results corresponding with those which have been published.

Amongst the most promising of the mechanical applications of electricity, we must notice M. Bonelli's electro-magnetic weaving machine. This machine is intended to supersede the Jacquard loom, and it is

stated that patterns of the most elaborate character can be easily woven by it. Cards are not used in the electro-magnetic machine, but electro-magnetic bars, arranged in sets according to the pattern. When connexion is made with the voltaic battery, or when it is broken, these bars move. Being thus under the direction of the weaver, he is enabled with much facility to arrange the positions of the threads necessary to the production of the pattern. We hear that models of this invention are shortly to be exhibited in action in London.

In physical optics many important discoveries have been made. M. Duboscq has shown some of his interesting experiments at the Polytechnic Institution. They consist of new methods of exhibiting remarkable optical effects, although involving still some new consideration on the laws which regulate the chromatic phenomenon of light. The illuminated cascade has become a permanent source of attraction at the popular institution named.

It may be in the memory of many of our readers that Signor Abate, of Naples, exhibited at the Great Exhibition specimens of what he called *metalliography*, which we described at the time. He has now brought forward a new process which he calls *thermography* (a name by the way which has been already applied to a process of obtaining copies of pictures published several years since). This process of Abate's is a kind of *nature printing*, which however he has applied, as yet, merely to obtain copies of wood. As far as we can gather, the process consits in washing the surface of the wood, which it is desired to copy, with some acid, which is then, in great part, removed, leaving merely a slight moisture on the wood. By pressure an impression is then taken on paper, linen, or on another block of wood. These impressions are invisible until the impressed surface has been warmed, when it appears with great distinctness. We must confess we do not see the *rationale* of the process, but if as successfully and as easily carried out as it is stated to be, the discovery will be of much value in the many branches of decorative Art.

Photography has been making steady advances, and many remarkable productions have been examined by us. We do not learn of any especial novelty in any of the processes now in use, but improvements in the manipulatory details have been numerous. The perfection of photography will be best understood by a statement of some of the results obtained. The degree of sensibility which has been attained, led to the idea of employing the collodion process for the purpose of obtaining impressions of the moon's surface. Telescopic examination had made us acquainted with the fact that the surface of our satellite was covered with deep valleys and towering mountains. Drawings of these have been made with very great accuracy; but by obtaining photographic pictures a register of the movement of every shadow would be obtained, and thus the actual elevation of the lunar mountains correctly determined, and many other uncertain points set at rest. Dr. Robinson pursued some experiments with Lord Rosse's large telescope, but in these he was not eminently successful. It has been stated that Signor Rondini had, indeed, obtained photographic images of the nebula in the constellation of Orion: this is a mistake. Rondini drew the nebula which he was investigating, and used, successfully, the photographic process to transfer this drawing to a lithographic stone, from which a great number of copies were printed and circulated. The British Association has devoted a portion of its funds to the purpose, and Professor John Phillips, having erected a telescope with an equatorial mounting, found that he was enabled to obtain good images, and at the meeting of the Association at Hull, he exhibited several pictures of the lunar surface, printed by her own light. Mr. De la Rue has also been eminently successful in obtaining lunar photographs. Messrs. Hartnup and Towson of Liverpool have, however, done more than many others, and they were enabled at the recent meeting of the British Association at Liverpool to exhibit images of the moon's surface magnified to the diameter of sixteen or eighteen feet. Their impressions were obtained upon collodion plates: the images were singularly perfect.

The Rev. J. B. Reade has been directing his attention to this subject, and as his paper communicated to the Physical section of the British Association at Liverpool contains much valuable matter, we reprint a portion of it. In allusion to some of the earlier attempts to photograph the moon, he writes:—

"Mr. Whipple exhibited, in the United States department of the Great Exhibition in 1851, a daguerreotype of the moon, which received the highest commendation, as being one of the most satisfactory attempts which had been made to realise by a photographic process the telescopic appearance of a heavenly body, and thus to commence a new era in astronomical representation." The original picture was faint, but, upon being copied by Professor Piozzi Smyth, the Astronomer-Royal of Edinburgh, many very remarkable details were brought out.

"The tones of grey and yellow which mark the action of the moon become, when handled by the sun (by throwing strong sunlight on the plate to be copied) fine contrasts of black and white. The mountain chain round the portion of the *Mare Imbrium* is finely given in the copy. * * * The well-known ray of light from Menelaus passing through the centre of the *Mare Serenitatis*, as well as the shadows in some of the craters,"—was well shown in the daguerreotype copy. The largest copy which has yet been made of the lunar surface was obtained by Mr. Reade himself, by the use of the Rev. Mr. Craig's great telescope on Wandsworth Common; this Mr. Reade thus describes:—

"The more important drawing is a large positive picture of the full moon, nearly nine inches in diameter, and therefore on a scale of two hundred and fifty miles to the inch, of which the negative was taken on the 6th of September in the focus of the 'Craig Telescope' at Wandsworth, whose diameter is twenty-four inches, and focal length seventy-seven feet; and when I state that it is the first attempt, it will be received, notwithstanding certain imperfections of manipulation, which are not concealed by artificial tinting, as a step in the right direction. All the more important features of the moon's surface will be discovered by those who are familiar with their telescopic appearance. We find with distinctness the *Mare Crisium* with the bright surrounding country which separates it from the *Mare Fœcunditatis* and *Mare Franguilletatis* to the south and west, the *Crater Menelaus* with the ray already spoken of, the semicircular ridge round the *Mare Imbrium*, and the unreflective crater *Plato* at its most west extremity. On the western side we have the bright *Aristarchus*, *Kepler*, *Copernicus*, and *Tycho*, with the streams of melted lava extending over the southern hemisphere; but owing to the phase of full moon, the craters and mountains are now relieved by shadows. The time of exposure of the collodion negative was thirty-five seconds, but it is evident that *Tycho* and the brighter portions are overworked." When this gigantic instrument shall be perfected,—and we learn with much satisfaction that Mr. Craig has resolved on having the object glasses reground, and the error of curvature which now militates against the advantageous use of this instrument corrected—what may we not expect from it. The moon and even the nearest of the fixed stars may paint their own pictures on our photographic tablets. Mr. Reade, and Dr. Diamond, have made some experiments on the sun with the same large telescope, and they have succeeded in obtaining an image exhibiting the mottled surface of that great luminary by an instantaneous exposure, but this was found to be impressed on a plate by far too sensitive for this operation. When we secure an equable motion of the instrument, and adjust our prepared plates or paper to the required conditions, we may hope to obtain accurate registers of the formation of the dark spots, their movements, representations, and all the great visible physical phenomena which appear to be constantly occurring on the surface of the source of light and heat.

At the recent meeting of the British Association there were several communications connected with this beautiful Art. Messrs. Knight of Foster Lane, exhibited and described an improvement in the stereoscopic lens, which may lead to its adoption for the exhibition of cosmoramic views. Dr. Scoresby advanced some views on the phenomena of vision, which he appeared disposed to refer to the production of photographic impressions on the retina. This view was however put forth in a very philosophical manner by Sir John Herschel in one of his communications to the Royal Society. Professor Dove of Berlin, who has devoted much attention to the stereoscope, also made a communication on this very interesting subject.

Such appear to be the more important points of investigation in the physical sciences, which have been brought forward during the present year, and which come within the limits of the *Art Journal*.

Chemistry has been steadily aiding the manufacturer in economising waste products, and in reducing the time necessary for various processes. We have carefully examined all the publications of the scientific societies of Europe for this year, and we cannot detect any one discovery of importance in connection with the Arts or manufactures. Men appear to have been engaged in endeavours to apply the knowledge already possessed to useful purposes, rather than in any branch of original research. We find, however, that our chemists are actively engaged in improving our destructive compounds for the purposes of the war. Success in this direction may possibly render war so terrible that few will like to play the sanguinary game, and thus the chemist may do more to attain the objects of the Peace Society than will be achieved by the distribution of tracts, or the delivery of lectures, however impressive these may be.

In turning to natural history we find no especial matter of record, which concerns us. At the Bristol Association Mr. Archer made a communication on Indian rubber, which, as correcting an error, we copy.

The ordinary opinion, which had been copied from book to book, that the black colour of caoutchouc was owing to the

bottles and other forms of the material being dried by the natives in the chimneys of their dwellings, is incorrect; for caoutchouc has a peculiar property, by which light acts upon it very powerfully, and produces the black colour. In proof of this, Mr. Archer exhibited specimens of liquid India rubber, in white glass bottles. This liquid has been imported for the purpose of trying experiments as to its power of receiving brilliant colours, and it had evidently received an addition of some liquid ammonia, probably for the purpose of preserving its liquidity and preventing decomposition. In colour and consistency the liquid caoutchouc resembles milk; but two small portions in white glass bottles had by the action of light become jet black next the glass, whilst the interior whiteness and liquidity are unimpaired; whereas, a similar sample of the material in a green glass bottle retained its original character. Mr. Archer thought this peculiar susceptibility to the action of light was well worthy of notice. Another paper of much value by Mr. Archer was *on some materials for making paper*. In this he stated that all materials from the East Indies, except cotton wool, were destitute of that roughness of surface required to form a tenacious pulp; when broken up, they resemble straw rather than the fine woolly fibre of linen rags. There was the china grass, plantain fibre, jute fibre, the fibre of the paper mulberry, and the aloe fibre. These and other fibres had been examined and they appeared perfectly smooth hair-like tubes. Instead of going to the East Indies for material for paper Mr. Archer suggested that we should go to South America, where there grew in great abundance trees of the class Thymelacæ, and which were nearly allied to the Lace bark. These and the palms appeared to offer a material of the utmost value to the paper maker. The bark of our own osiers, when stripped off by the basket-makers, would also yield an excellent material.

We have been writing recently on paper manufactured from straw, it is of fine quality, has much strength, and it can be sold at 3½*d.* a quire. We were glad to add these few facts, in addition to those which we have already recorded in connection with what we have written on paper and India rubber.

In this hasty review of the science of the year 1854, we have studiously avoided all those matters of abstract science, which, although of the highest importance, have scarcely yet escaped from the regions of purely speculative philosophy.

A RAMBLE IN FRANCONIA.

Foreign travel, its advantage and disadvantage, has been discussed with the usual amount of prejudice which characterises all purely ideal questions. The "stay-at-home" class is defended and represented by the ponderosity of Lord Eldon; but with the English at least it is much outweighed by the "travelling class," as the Continental hotel-keepers can joyfully testify. Our great law-lord and dilatory Chancellor was wedded to home habits, and never crossed the Channel. On a question connected with the picturesque we might probably seek for judgment elsewhere than in the Chancery Court, had his view not been defended by some few of the artists of England, and the directors of taste, who have laboured to prove that a visit to Italy is rather detrimental than otherwise to the young student; and they triumphantly point to the change for the worse made in the home-bred talent of such men as Wilkie after a visit there. The few exceptions are therefore taken as proving their rule; and the thousands of instances that might be cited as to the value of the rule that guides other people, is completely ignored. That the narrow seas around us should bound the study of native Art, is as bigoted an idea as ever entered honest John Bull's head, and the fear of producing "imitations," as the consequence of a more enlarged study, is as reasonable as the fear expressed by the old monk, that the study of the Bible in the Hebrew language would inevitably turn the student into a Jew. The greatest of our poets, and the one most intimately acquainted with the workings of the human mind, has emphatically said—

> "Home-haunting youth have ever homely wits;"

and in a question so æsthetic, we should rather bow to the judgment of William Shakspeare than to that of the Chancellor himself.

There is a class of artists extensively patronised by our countrymen who are absolutely "made" by foreign travel. We mean that class of which the late Samuel Prout may be considered as the best representative, whose time and talents are continually employed in sketching and painting the picturesque characteristics of continental cities. Where could we get, in our conglomerations of brick and mortar, such food for the pencil as he obtained? No pictures are more eagerly sought and purchased than those which emanate from the masters of this school; and it is a proof, if any were wanting, that the English are unpicturesque more from business habits and association than from other reasons, and will gladly recreate both eye and mind with the "pictured semblance" of something more artistic than Holborn and the Strand, or the best "business portions" of our most inartistic metropolis. It has often struck us as a curious question worthy the discussion of a philosopher, why the English as they gained wealth have degenerated in visible Art, and particularly that most noble and gratifying art—architecture. There is certainly no branch of the Fine Arts which ennobles general life, and gives greater pleasure to all, than this. For a wealthy man who builds an elegant house in a great city, as much adorns the city as he adds to his own dignity thereby; in addition to which his residence may aid in correcting the taste, and disseminating the love of Art; and thus in the end he may aid in making that city a marked place in the category, and give it a proud pre-eminence over less tasteful towns. His house in its details may be a storehouse for the study of ornamental design, as useful as a folio of prints to the workman, and its owner do good service to the world at large, and credit to his native town in particular. What but this taste, cultivated and exerted in the old time, has induced the wandering steps of artists and amateurs to visit such cities as Rouen, Ghent, Nuremberg, and a host of others, and will continue their strong influence on such travellers while one of their picturesque mansions remains? When a man grew wealthy by trade in the old and palmy days of these cities, he called in the aid of the architect, sculptor, and painter, and with no niggard hand or narrow spirit made his home a temple of Art. The Town Hall where he met his fellow-citizens, the Exchange upon which he transacted his trade, nay, the warehouse where he kept his merchandise, were all alike decorated fancifully and appropriately by the master-minds in Art, of whose services he gladly availed himself. It was so with ourselves in the days of Gresham: that noble example of the high-minded British merchant spared no expense in regally appointing his own house, and nobly caring for the comfort and dignity of his fellow merchants. The ancient trading towns, such as Ipswich, Bristol, Norwich, and Chester, can still show picturesque relics of their former greatness, in the half-ruined and desecrated mansions of their old residents,—houses that are beautiful in their decay, and especially dear to the eye of an artist. How strangely do they contrast with the monotonous brick streets of Liverpool, Manchester, and Birmingham! There is little wonder that we require Schools of Design and much amount of Art-education when we are born and bred amid such platitudes.

The fancy and taste which peep forth in every town of an old continental city act upon the spirit like champagne upon the palate of a small-beer drinker.

The "grand tour," once so essential and exclusive a feature in the education of the wealthy, can now be made with comparative ease by men of very moderate purse—thanks to modern locomotion by steamers on land and sea. Money, and that which makes money—time, can both be economised, and there are facilities yearly given to travel that would not have entered the head of the most visionary philosopher of past times. The wonders of fairy tale have become the every-day occurrences of life, and it is much to be questioned if railway directors would care to hire the services of any "enchanter's car," in preference to their own locomotives. Ariel's boast that he would

> "put a girdle round about the earth
> In forty minutes"

would not be considered a great recommendation to a responsible directorship in the office of an electric telegraph company. With all such "appliances and means to boot" as travelling men can now command, at a moderate cost of time and money, we need not wonder at the numbers who rush over the Channel and seek a purer air, a brighter sunshine, and a more picturesque residence than they find at home.

It is characteristic of some want of experience in our travelling countrymen that they go in a continuous stream in certain tracks. "Scarcely an Englishman comes here," said the hotel-keeper in the beautiful city of Constance to us a few months since, "they all go in droves down the Rhine, like a flock of sheep." Somebody has acted the "bell-wether" originally, in poetry or prose, and his tinklings have been heard afar, and induced our gregarious fellow-countrymen to follow him. It is amusing to see how completely they keep to the beaten track, turning neither to the left nor right, and thinking of everything just as "Murray" directs them. Follow in their wake, and you meet the extortion which necessarily comes out of their whims and wants, and the dregs of all their prejudices. Thus the Rhine has become a sort of Thames, and Switzerland seems to bid fair to become a paradise for cockneys, who, as Madame de Staël long since observed, "carry their prejudices and their tea-kettles all over the continent." Turn aside, however, from any beaten track of the kind, and you find yourselves in comparative solitude, or meeting only a few travellers of the better class, who travel for mental as well as animal gratification; and you also find innkeepers unspoiled by greed of gain, and peasantry who are civil and obliging. There is much to see and much to learn, and nowhere more than in the old Franconian towns.

The comparatively unvisited district which formed the ancient Franconia, and is now chiefly represented by the kingdom of Bavaria, has been but very recently rendered easy for the traveller by railway. Until within the last month, many and disagreeable delays of all kinds, and temper-trying discomforts in abundance, beset his path. He must still be prepared for much that will remind him of the wants of past times, rather than the abundances of Paris and London. Still, nothing can be gained without some sacrifice, and no "royal road" can conduct the general pilgrim throughout his way to knowledge. To some travellers a little *contre-temps* adds a zest to pleasure, and they only are to be pitied who cannot take them good-humouredly.

Two pleasant routes offer themselves to the traveller who would visit Munich, which has been aptly styled "the greatest home of modern Art on this side the Alps." One way is by Paris and Strasbourg, crossing the Rhine at Kehl, and so by rail to Carlsruhe, Stuttgard, Ulm, and Augsburg. The other route is by Ostend to Cologne, up the Rhine to Mayence, across the stream to Castel and thence to Frankfort; proceeding from that city by the newly opened rail to Bamberg, and thence by the grand main line through Saxony to Augsburg, from whence a line leads to Munich only. Either way the traveller will pass much fine scenery and many

beautiful and curious towns; or he can easily go by one route, and come back by the other,—a mode we adopted, and will note here, detailing some few things that struck ourselves upon that journey.

To say aught of the journey between London and Paris would be a work of supererogation; "fraternisation" has done, and is still doing, its utmost to render every man his own chronicler. We have however a few words to say on the want of common sense and common courtesy occasionally displayed at the Paris *Douane*. Prints and books are still looked at with a very jealous eye, and the "bold smuggler" of the present day is detected by the officials in some quiet and abstracted individual who may have a few of these forbidden articles in his portmanteau. Books are scrupulously conned over and doubtfully passed; but woe to him if they happen to be pictures of all the saints and angels of the Romish creed; provided they be not of French execution, they are ruthlessly seized and incarcerated. A friend of ours was recently *en route* this way to Saxony, carrying a few English prints to friends there, and merely passing through Paris with all the rapidity of a railway transit, when his prints were seized, and among them some corrected proofs of plates for an engraver in Paris who was employed by an English house to do them. After half an hour's altercation the officials refused to resign their prize; and it was only by an application to the Minister of the Interior that the affair could be terminated. As it ended exactly where it began, except occasioning some days' delay, surely it is not too much to ask that such vexatious and silly proceedings be abrogated, or officials employed less obdurate in determined adherence to a respectful submission to laws which do not exist!

Paris at present is undergoing a vast change, to which few capitals have ever submitted voluntarily. To effect as much, it was generally requisite that some awful calamity in the form of an explosion or a fire should lay the groundwork; but here the Emperor and the inhabitants have joined to pull down and rebuild the oldest, busiest, and most valuable portion of the city; which will render it ultimately the most beautiful and enjoyable of modern capitals. It has attained a pre-eminent character for these qualifications heretofore; but this great addition to its comfort and beauty will carry it far in advance of any other, and firmly establish its commanding position as a "queen of cities." For the length of a league from the Rue de Rivoli, a broad street of splendid houses leads beyond the Hôtel de Ville, and is carried completely through a mass of narrow lanes and old streets, thickly populated, taking away part of the Rue St. Honoré, and destroying for the time the most business-like part of Paris. The old densely-packed "Latin quarter" on the opposite bank of the river has also been intersected by the new Rue des Ecoles, and new Boulevards laid out; it has been aptly described by a modern writer of the London press "as if an order had been given to demolish the whole of Piccadilly, the extensive neighbourhood of Leicester Square, with the Strand and Fleet Street, and that this order was executed at once." Next year the aspect of Paris will be indeed charming to the stranger who may visit it, and it will put on all its attraction in addition to its great Industrial Exhibiton, for which a glass palace is erected in that corner of the Champs Elysées, which abuts on the Seine nearly opposite the Chamber of Deputies. Its glass roof forms a conspicuous addition to the objects which crowd the view in the Place de la Concorde.

From Paris to Vitry the railroad closely follows the route of the Marne, and this charming river aids the effect of the beautiful scenery throughout the ride. The vine-covered hills of Epernay are redolent of beauty; and the landscape-painter might linger for weeks, well rewarded for his time. Leisure taking travellers are little known in the country, and while thousands might be counted at the railways, very few indeed will be encountered in the verdant valleys and green hill sides of the district. People are generally content with flying through it at railway speed, and looking through the windows of a carriage. Such a mode of knowing the country is like the knowledge one would get by rapidly turning over the pages of a book, and catching a line of type here and there, to obtain a notion of its meaning.

The old town of Nancy is one of the seldom visited cities, which would repay those who like to study the sumptuous decorative style patronised by Louis XIV. The Grande Place, with its groups of statuary, triumphal arches, fountains, and trees, has a singularly gay, theatrical effect, entirely indicative of its Versailles origin.

At Strasburg, on the contrary, we are thrown back to older times and other habits. It has nothing French about it; even its bad smells belong to Germany, and may justly rival the "thousand stenches" of Cologne itself. It is, however, singularly picturesque, and affords abundant scope for the topographical artist. The cathedral is marvellously beautiful, and the effect of the numerous pinnacles disposed so lavishly over the façade is strikingly peculiar. In this point it differs from most others, and has a certain *piquante* originality, which adds another variety to the never-ending fertility of design possessed by the Gothic architects of antiquity. There is nothing more wonderful in the history of Art than this power possessed by the church builders of the middle ages. A font in one of the transepts is a wonder of artistic stonework: the geometric tracery, so elaborately interlaced and enriched by foliation, seems to have been constructed from an exceedingly plastic material, rather than stubborn stone. The sculptor may here see much to illustrate the history of his own art,—an abundance of statuary is scattered over the building within and without; but nothing is perhaps more striking than the column which stands in the centre of the south transept and supports the arches of the roof; a cluster of statues of saints and angels surround it, tier over tier, all exhibiting the peculiar character of works of the early part of the 14th century. They are traditionally reported to have been the work of Sabina, the daughter of Erwin de Steinbach, the architect and builder of the cathedral; and he has recorded his sense of their merits by a small half-length of himself, represented leaning over an adjacent parapet and pleasantly contemplating his daughter's labours. The famous clock is now placed in the wall beside this, and appears to attract undivided homage from the crowd. It is amusing to note the common people running towards the cathedral as the hour of twelve at noon approaches, when all the puppets go through their performances by the aid of the elaborate machinery connected with this wonderful timepiece, which not only tells all that is needful connected with the flight of hours, but sets in motion a number of automata, who march in and out of their recesses, beginning with the heathen gods of the days, and ending with the twelve apostles. For many years this celebrated clock was out of repair, and none was found to restore it, until a clock-maker and mathematician of Strasburg, anxious to remove the stigma, after many years of labour set it completely right; and he has won his reward by having his portrait placed upon its front with all due honour.

In the church of St. Thomas is the famous monument of Marshal Saxe, by Pigale, which the sculptor should certainly visit and study for avoidance. It is the one great work of modern sculpture "celebrated" by guides, guide-books, and hotel-keepers. It is an enormous mass of sculptured stone, in which allegory is carried to its extreme limit. The lions, bears, and eagles the warrior has discomfited are all lying on their backs on one side; and he is stepping from them into an open sarcophagus which Death requires him to enter. The genius of his country vainly endeavours to hinder the intention of both parties, while a sort of Hercules and Cupid stand by, doing nothing but weep amid military trophies. The whole looks like the *tableau* at the end of a melodrama, and one cannot but help thinking, as we do at a theatre, that the curtain will fall, and none of the terrible events happen. The cost and labour of this monument is immense, and the construction of the whole was as much praised as any sculpture of Phidias himself—it proves that we have made a great advance in true taste when such works cannot now be tolerated.

Carlsruhe may be cited as a favourable specimen of a modern town. It stands in the Duchy of Baden, upon ground which was densely covered with forest trees not much more than a century ago. The Margrave Charles William was hunting here, and, tired with the chase, he seated himself on the stump of a fallen tree, and gave himself up to the repose of nature. The beauty of the spot induced him to build a hunting seat here in 1815; and the same love of nature induced imitators, until the town arose, and properly received the appellation it bears, literally signifying *Charles's rest*. The beautiful wooded scenery of the vicinity, the softness of the air, and the pleasant residence the town affords, give it much attractive power. The architect Weinbrenner lived here long, and devoted his best energies to the public buildings: hence it has become a sort of model city; all its streets are at right angles; its churches and public buildings are arranged round the great square, which has the town gate on one side, constructed like a classic arch of triumph, and opposite a vista leading to the ducal residence, in front of which the houses are ranged semicircularly upon an open arcade; a statue of the Margrave who founded the town occupies the centre. The extreme cleanness of the town, the pure white of all the buildings, and the order and regularity which reign throughout it, are agreeable and charming after the unnecessary impurities which are allowed to defile the streets of many continental cities.

In the market-place of Carlsruhe we may note some evidence of that pleasant love of plants and flowers which characterises the people. The peasantry bring to market garlands constructed of masses of flowers, imbedded in moss, and entwined with leaves which are used as decorations for the rooms of those in "populous city pent," who cannot go to see them where they grow. The Germans are, like ourselves, a home-loving people, and they make their homes gay with flowers and cheerful with birds. Flower-pots crowd the windows, trailing plants run up their sides, hanging pots depend from the centre, from which masses of green descend: but nothing do they value more than the ivy,—you see it everywhere and in every form; it is trained in pots over wires into fantastic shapes, or made to form a green arch over a hall staircase; sometimes it even forms a bower over a sofa or easy chair; and, very frequently, its branches make a thick arcade of green leaves inside a window, with a small parterre of flowers in a stand below, or a more ambitious tiny fountain springing from a tank containing gold-fish. The hardy nature of the ivy, and the ease with which it may be cultivated, have given it a position in Germany unknown among ourselves.

Arrived at Augsburg, we are at once plunged into the study of old German Art as rendered visible in its street architecture. Every lane has its treasures, every house its details, worthy the attention and examination of the architect and antiquary. To descant on Munich, its old curiosities and new architectural and artistic wonders, would be to write volumes, and reproduce much that is already known to all who have made Art a study. Suffice it to say that the labours of King Ludwig, so nobly effected from the proceeds of a kingdom not much larger than Yorkshire, put to shame the government of a great nation like England, which, with all its wealth and power, has never done one quarter of that which he has effected in a few years, and never felt one iota of the sentiment which actuated that king—the patronage of Art from a knowledge of its ameliorating influence.

Located in the neighbourhood of the old Franconian cities, and with a railway at his command, the artist or amateur may loiter pleasantly in their streets, drinking in the fine fancies of the quaint old artists of a by-gone day. Why, then, are these cities, so rich in the picturesque and the suggestive, comparatively unvisited? Surely, an unbackneyed field here

displays itself. Of Nuremberg alone volumes might be written, merely descriptive,* and the American poet Longfellow has sung, as only poets can sing, of that

"Quaint old town of toil and traffic,"

where the great and good laboured,

"when Art was still religion,"

and where their followers may, like this true-hearted poet,

"Gather from the pavement's crevice, as a floweret of the soil,"

the right reflections and fruitful memories that crowd upon the cultivated mind at every step as you ramble through the streets where Albert Durer, Adam Kraft, Peter Vischer, and other great apostles of German Art walked and pondered. All around you are the works which made them famous, carefully preserved by their townsmen still; and it is pleasant to see that the long wars of religion in Germany spared those old works for their innate beauty, a charm which belongs to no creed, but should be reverenced by all.

The characteristic peculiarities of Nuremberg and its Art will not be here detailed, as we shall make our readers better acquainted therewith in a series of illustrated papers. They may also refer to page 306 of the present volume for a notice of the ornamental details of iron-work in the town; one section only of the abundance of antique tastes in design which crowd upon the reflection of the visitor to this singular old city, thus preserved like a treasure from old times, bound safely in its walls, to be a rich gift to those now living.

In others of the old Bavarian towns we see the same profusion of decorative Art, the same fertility of conception and facility of execution; and the observant tourist may stumble on admirable bits of detail in out-of-the-way localities, though, truth to say, they too frequently come under the denomination which Lord Carlisle has happily used—"models of picturesque filthiness;" but an artist who can appreciate the beauty of a rose can also appreciate these nooks and corners, though they do not "smell so sweet." Our continental brethren have a great deal yet to learn in the way of drainage, and the artist must pay for his pleasure if he would enrich his portfolio from every locality.

The fondness for external decoration manifests itself frequently in a way we are not used to in England. Thus, if a building is not highly enriched with sculpture, such sculpture is represented by wall-painting, in which gothic tracery and ornament of the most elaborate character are frequently imitated with a happy effect. At other times the walls are covered with emblematic figures, flowers, and drapery, as upon the Rathhaus on the bridge at Bamberg, where some portion of the design is moulded in relief, and the flying angels are modelled and coloured like life, parts of the drapery they support have its cords and tassels pendant over windows which are partly obscured by the supposed action of the genii. Much of this detail will not, however, satisfy criticism, and though the general effect is artistic and striking, it cannot bear strong examination. The groups of statuary on the bridge here, though they give it a highly enriched effect, are miserable works of Art. They are bad imitations of the base style of Bernini, and are put to shame by a comparison with the rudest efforts of mediæval Art, which was at least sincere in its struggles after nature and grace. In the town such works may be discovered. The cathedral, which was founded by the Emperor Henry II. in 1004, contains many examples of antique wall-painting, which were discovered in 1831, when the lime-washing that had thickly covered them was removed by order of the King, and a series of tasteful and beautiful designs, chiefly of foliage, was unveiled, which had been hidden for centuries, and which originally decorated their entire surface, destroying that flat and monotonous effect to which a taste entirely modern has devoted them.

At Wurtzburgh, an equally picturesque town awaits the examination of the tourist. Unlike Bamberg, it has not the advantage of lying on a hill-side, with its houses and churches piled above each other in picturesque confusion; nor will it give the traveller the same charming view over the valley of the Maine that he may enjoy from the shady alleys of the Jesuit convent of the latter town; but Wurtzburgh has grand features of its own, its castle is particularly fine, and when viewed from the bridge is very imposing. The rows of statues of saints which form a double line on the bridge are not without utility in aiding its picturesque effect, though mediocre as works of art. Foremost among them is St. John Nepomucene, who, having been martyred by precipitation from a bridge, is supposed to exercise a protecting influence over travellers in general, and is accordingly usually placed upon bridges, particularly in ancient German towns. The cathedral and streets are extremely picturesque, and the entire town has a bustling look. The visitor may indeed feel some surprise at the importance and activity of many of those cities of which he hears and knows little in England; and going out only prepared to see quiet, unpretending country towns, finds he is called upon to investigate large and busy cities, with cathedrals, castles, electoral seats, and public buildings of a very important kind, far exceeding in size and decorative importance our home-ideas of them.

To those who prefer a slower but a more picturesque journey from hence to Frankfort than the railway offers, steamboats down the Maine are provided. The river is exceedingly beautiful, and at times even grand. A large number of beautiful old villages repose on its banks, and the ruins of many old castles, in no way inferior to those seen upon the Rhine, are continually courting attention. In some instances the history of feudalism is well exemplified in their arrangement. The town lies at the river edge, the castle is perched like an eagle's nest on the cliff above; but the town, which has arisen by the protection the castle afforded in the insecure and thievish period known as the middle ages, is frequently encircled by walls, which are continued up the hill sides, joining to those of the castle, and including both in its *enceinte;* a very necessary thing in days when nobles lived by rapine, lawlessly exerted wherever it could be done with impunity.

The Maine is a river well worth loitering beside; its old towns are picturesque and quaintly striking, its scenery is at times pastoral, at times grand, always beautiful. It affords abundant scope for the landscape-painter, the architectural draftsman, the historical reader, the antiquary, or the traveller for pleasure. The expenses on the route are ridiculously low when the Rhine charges are considered; it is an unspoiled district of primitive character, where, if you do not get luxuries, you always get wholesome necessaries, at a rate that leaves no pocket unpleasantly lightened. You see a pure country, with a natural people, and you forsake the fashionable conventionalities and London ideas which have now made the Rhine "cockneyfied" and disagreeable to all true lovers of nature. To artists such localities are invaluable, and here may they find materials in abundance, leaving the "Thames at Eton," and "Haddon Hall" to a little repose in their absence.

Frankfort, though it still possesses some few of the relics of its original picturesque appearance is so far modernised and improved as to rival Paris in its principal streets, and Brussels in its suburbs. The old Town House by the bridge, the beautiful Eschenheimer Thor, and other architectural fragments, are worthy of proper study. But those who would know the full discomforts which beset a proscribed city life in the "good old times" should visit the Jews' quarter. In this dirty, dingy street of noble old houses, the sun never shines on the narrow pavement, and one wonders how people lived and breathed in its dank, dirty defiles. Shut up in this one quarter of the city, were crowded the entire Jew population of Frankfort, and they made the most of their space by covering it with these large mansions, which they carved and decorated with no niggard hand. Behind them, in what might be called back-yards, other enormous mansions were frequently built, and as lavishly ornamented; and thus densely and unwholesomely were the "children of Israel" packed by the men of Frankfort. From hence have emanated some of the richest modern families of this money-making race. The whole place is suggestive of deep reflection; it has now a doomed look, and may not stand much longer,—the houses are partially deserted, some are pulled down, and the changed feelings of a changeful age may speedily occasion the removal of a street which deserves Lord Carlisle's epithet already quoted, perhaps more than any one the stranger will see in the course of his journey.

The old Town House, known as *Der Römer*, should be visited by those who take interest in modern German historic Art. The principal room, "Der Kaisersaal," being decorated with a series of life-size, full-length pictures of the German Emperors: beginning with Charlemagne in the eighth century, and ending with Francis II. in the early part of the present one. Of course all the early pictures are, so far as personal appearance is concerned, purely imaginary except in dress, but they are constructed to tally with the descriptions of contemporary history; and the whole fifty-two figures are a worthy study for those who love to think over the rulers of the past. A Latin inscription beneath each emperor indicates his character; but this the various artists employed have laboured to preserve in each lineament and attribute they have given them, and when the constrained space in which they were compelled to place their figures is considered, their success is surprising. Many are beautiful examples of painting, all are admirable for the minute truthfulness of their detail; and the whole presents a unique historic decoration, at once beautiful, appropriate, and instructive.

The home-voyage down the Rhine requires no detail; the only new feature on its banks is the somewhat significant one which has resulted from the restoration of Stolzenfels by the King of Prussia. The example has been followed, and restorations of other famed "ruins" on its banks are at present proceeding, to adapt them to modern residence. This is indeed a somewhat curious "sign of the times," when we find the neglected and ruined castle of the feudal baron sought by the luxurious noble of the nineteenth century. The picturesque positions they command must here be the sole recommendation to these toilsome and somewhat inconvenient localities; but when we thus find such recommendations sufficient to counteract all adverse feeling, we may assuredly know that a more natural taste, and a deeper love of the grand and the pure in nature are spreading amongst us, and that the same feeling which can thus appreciate its beauties will consequently value, patronise, and protect its great transcripts in Art.

F. W. F.

* In English this has been well done by N. J. Whitling, in a work published by Bentley, entitled "Nuremberg and the Valley of Franconia," and in German, in two beautifully illustrated volumes, published by Schrag, entitled "Nurnberg's Gedenkbuch."

SCHOOL OF SCULPTURE AT SYDENHAM.

THE GREEK COURT *Continued.*—THE PHIDIAN SCHOOL—THE CLASS OF TEMPLE, AND MONUMENTAL FIGURE-DECORATION PREVALENT AT THAT TIME.—THE LYCIAN TROPHY.

In our last number we alluded to the concurrence of circumstances that favoured the production of Art in the time of Pericles—namely, the destruction of the previous public works by the Persians—the victories of the Athenians over their enemies, and the strong desire of the people to celebrate their national successes and to honour their gods under whose protection they deemed they had won their glory.

Pericles became chief in public affairs about 460 years before the Christian era.

To the talents of a great statesman he added the keenest appreciation of philosophy, poetry, and the Fine Arts, and he applied his energies to render Athens the brightest city in the world, not only for power, but for the cultivation and display of all these qualities.

When we regard on the map the small size of the country of Attica, over which he presided—about fifty miles in its greatest length, by thirty in its greatest breadth—of which Athens was the capital, we may well marvel at the place it holds in the world's history. If its superficial extent—about seven-hundred square miles be compared with the kingdoms or even provinces of Europe, it dwindles to the insignificance of a little German dependency, or a private estate. How much more extended were its social and political, than its physical dimensions! There exists no corner in the civilised world that is not as it were breathed on by the air of Attica. Its influence continues strong in the thoughts, and shows itself in the speech of the present day. It is not enough to say that it lives in the inspiration of the poet—in the eloquence of the orator, and in the theories of the philosopher: besides this, it exhibits itself in visible shapes, and animates the soul that informs the most beautiful creations of Art. The works of the architect and the sculptor throughout the civilised world speak of Attica, and her remains of Art are those most prized and cherished within the walls of our galleries, libraries, and palaces and museums. What must have been the concentration of intellectual vigour and practical energy in so small a country, not so big as the county of Kent, and a large portion of that mountainous and barren, to have produced within three hundred years so many great intellects and so many great works.

What a bright array of names! Miltiades, Cimon, Themistocles, Aristides, Pericles, Aspasia, Socrates, Alcibiades, Demosthenes, Æschylus, Sophocles, Euripides, Agelades, Phidias, Alcamenes. What a bright array of works, if we notice alone those of Art that present themselves to our memory. The temples of Theseus at Aphidnæ and at Athens; that of Ceres at Eleusis, that looked upon its bay, past the island of Salamis towards Athens; the Propylœa, the Parthene Promachos; the Temple of Minerva at Sunium, which, elevated far above the Ægean, hailed the returning mariner, the portico or vestibule of his Attic home; the Odeon, the Erectheum, the shrine of the Olympian Jupiter, the Temple of Victory, the Parthenon. All these and many other works are considered to have been decorated, we know most of them were, with most elaborate sculptures, paintings and decorations of various kinds, even to the exquisite embroidery of the hangings, that hung as veils before the statues of the divinities, only withdrawn at the periods of sacrifice and festival.

The private buildings of the Athenians, with but few exceptions, were not very highly enriched by statues, except those of household divinities, for which there was a great demand, and which were supplied to the poorer sort from the hands of the pupils of the great masters who worked for the temples. The Athenian lived much abroad in his groves and public places, and in energetic, political, and philosophic intercommunication with his fellow-citizens. He gloried in their city, and the fine public works that grew up about him became part of his being, and gratified his earnest thirst for the Beautiful.

Records and remains show that the amount of Art that was in the course of production in Greece, Crete, Asia Minor, and the Ægean Isles generally at this time was very considerable, and that it was of an high order. Thus Pericles, on obtaining the public vote for the erection of a temple, which was to surpass all others, to the virgin Goddess of Wisdom, on the Acropolis at Athens, had his choice of a large number of artists both Attic and foreign, to whom to confide the sculpture-decoration of the building. His choice fell on Phidias, to design and direct the whole series, with whom, however, several other sculptors were associated in the execution of the several works it contained. In speaking of the style (or school) of sculpture, of which the Partheniac works afford the noblest examples, we adopt the name of this great artist to affix to it and represent it, not only on account of his own intrinsic surpassing artistic excellence, but from his being historically the most prominent among those who, at this time, directed their energies *to the figure-decoration of Architecture.*

This is a point for the student of Art to especially remark, as respects the character of that division of Greek works of which those of Phidias form a portion, that they are all more or less connected with Architecture, which fact exercised a great influence over their treatment and execution. They were all directly or indirectly decorative to certain buildings, or, in some few cases, architectural features themselves, as was the Minerva Promachus of the Acropolis. Thus the works of Phidias and those executed under his direction were expressly sculptural decorations of the very highest order, directly and intimately connected with the houses of worship built to the Gods, and subservient to the general effect of the building. This is to be noticed in their general design and essence, but it may be also distinctly perceived in the modification of the minor details. The left thigh of the Theseus in the British Museum (No. 185, in the Greek collection at Sydenham) is made shorter than the other, so that it might not too far extend over the mouldings of the entablature over which it was placed. The most prominent projection is thus lessened in degree after the mode of relievo, so as to tell more fitly and evenly in the tympanum in which it was placed in association with so many other figures. In the seated figures, also, of the so-called group of the Fates, and of Ceres and Proserpine, (No. 185, A. and B., at Sydenham) from the same front of the Parthenon, the trunks of the figures are below their true proportion, so as to bring them into the space allowed by the slope of the tympanum where they were placed. The student may easily test these instances of modification in the Elgin room of the British Museum.

The Minerva in the shrine of the Parthenon and the colossal Jupiter at Elis, which last appears to have been a stupendous work both for size and for elaborate decoration, were both arranged for the interior of their respective temples, and were the culminating points as to perfection and enrichment of the whole work, of which each was the centre object, and at the same time a part.

The works executed by Phidias, and under his direction, remains of which so greatly enrich this country, are the most noble and perfected specimens extant of this class of sculpture. We have every reason to believe in the united evidence of ancient authors and of traditional opinion that they were the best ever produced, and that in them we possess—alas how mutilated!—some of the noblest specimens of Athenian Art.

There are sufficient other remains however of that period to illustrate that Phidias did not stand alone in the style he adopted. He only developed it to its utmost height. At that time the Ægean sea might with more propriety be called the centre of the Arts then, than even the continent or isles of Greece itself, for wherever its waves washed it seemed to cast up on the shore a love of Art, there to take root, and enrich and decorate its classic shores.

The spirit thus generated extended even beyond these limits, and some comparatively recent discoveries in Lycia have afforded sculptures of so remarkable a similarity to those of Phidias as to style and character as to be justly included in his school. The contents of the Lycian Room in the British Museum are well worth the careful examination of the Art-lover in regard to their relation to the style of figure-decoration which we see fully developed in the neighbouring Elgin Hall. That part of the contents of this room, to which we would call attention, are those remains of Xanthus brought hither under the direction of Sir Charles Fellows.

These formed part of a mass of ruins discovered at Xanthus, the ancient Arina, on an eminence over-looking the sea. They were the remains of a monumental trophy supposed to be commemorative of the conquest of Lycia under Harpagus, an event taking place some hundred years before the erection of the work in question, the execution of which appears to be nearly contemporary with that of the Parthenon at Athens. A restored model made under direction of Sir Charles Fellows, and presented by him, exhibits an Ionic peristyle building with fourteen columns surrounding a solid *cella*, with an arrangement of the statues in the intercolumniation as well as in the pediments, and also as acroteria, or on the apex and ends of the pediments. The sculptural decorations of other buildings are thus divided into statues in the round and relievi. The sculptures of the broader frieze represent a series of contests of warriors armed in the Greek manner, some figures representing Asiatics, in pointed caps, and fighting against the Greeks. In the narrow frieze, the most remarkable part displays the attack of a town and main gate of a city, supposed to be Xanthus, in which the warriors are placing, and mounting scaling ladders. This last is a very remarkable work. It possesses great expression, and it is composed in the "repetition" manner that marks the composition of the equestrian troops in the Parthenaic frieze; that is, although there is much variety in the details when closely examined, there is an uniformity in its general aspect and array that lends itself ornamentally to a repetition of forms, and an equality of light and shadow specially fitting both these remarkable compositions for architectural decorations. The varied action and display of the human form have, in both these cases, been so obtained, as to yield without sacrifice to its higher artistic qualities, as regular and continuous an effect of ornamental light and shadow, as if it had been composed of foliage, or of mere conventional forms.

The spirit of the Art-treatment in the other portion of the sculpture-decoration of this building is still more manifestly similar to that of the school of Phidias, inasmuch as the subjects treated bear a closer resemblance. We allude to the larger reliefs of fighting subjects and to the

statues "in the round." Truth to say, a fair artistic criticism will place the chief of these very little below the Athenian works. Their style of form, their mode of composition, the arrangement and treatment of the draperies, bear great resemblance to those in the Elgin room. In the reliefs the background is well covered, and, where the figures would fail to do so, flying draperies in flowing lines are introduced with a free and graceful effect. In the statues "in the round," the draperies throughout are treated in this peculiar Phidian manner,—that is, they are used specially to enhance the human figure, which in no case are they permitted to conceal; for, if trunk and limbs of the figure are wholly covered with drapery, this is arranged so as not to conceal the form at all, but to display the whole figure, and this even to a point beyond what would occur in nature, the idolatry and respect for the human form having been such as would not allow it to be hidden on any occasion. Drapery appears never to have been valued for its own sake, and it is introduced solely when requisite for the character and composition of the figure. It is usually extremely thin, and treated almost as if it were wet, and it is so much and so continuously *cut up* (to speak technically) into folds, that it forms such a mass of similarly elaborated surface, that it ceases to have a cut-up effect when viewed in relation to the whole work. It tells, on the contrary, as a *mass* of darker tint, affording thus a texture and a colour that enhances the breadth, beauty, and lightness of the tone of the nude forms. Little effect thus appears to have been sought from the draperies, except what they might afford by contrast with the figure, and by accompanying, and exhibiting, and illustrating its forms with varied sweeps. These lines of shadow are frequently so deeply cut in to give decision and shadow, that the piece of drapery itself in which they occur, supposing it were removed from the figure like a real veil or piece of linen, would never stretch out into a flat surface, or form one united piece of texture.

The above characteristics of the draperies, form one of the points in which the science of the sculpture of the trophy of Harpagus and that of the Parthenon, have much in common. The theory of the human form appears also to have been similar, as far as the mutilated state of the Lycian remains will allow us to judge. In all respects of detail, however, the Athenian works are superior. The execution of the Lycian works may be said to hold a middle place in excellence between those of Athens and those from the Arcadian town of Phygaleia. All these are of the same period, and are illustrated by the relievi compositions and fragmentary remains in three adjoining rooms of the British Museum, affording the lover of Art an easy opportunity for the comparison of the theories of Art and the treatment of details that guided their production.

The several female figures numbered from 75 to 84 in the Lycian room at the Museum, with flying drapery, and supposed to be representations of the maritime cities of Ionia, as indicated on their bases by the crab of Cos, the dove of Cnidos, the snake of Miletus, the dolphin of Mysina, the phoca of Phocœa, and the shell of Pyrnus, bear a remarkable resemblance to some of the draped figures in the Elgin room, especially to Nos. 95 and 99, supposed to represent Iris and Hebe; and the artist will discover and appreciate many resemblances between the works contained in the two rooms, which we have not space to particularise. Both series have suffered grievous mutilation. We regret far the most those of the Parthenon, as being the most exquisite productions, but the degree of destruction in them has fallen far short of that exhibited in the Lycian remains, which indeed are more than broken, they are shattered! Some convulsion of nature appears to have been the cause, in the first place, of the fall of the building; by which the statues, being the parts least closely united with the structure, were scattered farthest abroad on the hill on which the trophy stood, as may be remarked in the plan of the situations in which they were found, in the apartment of the British Museum in which they are placed. The hand of man, however, completed the work of destruction. The phrensy of iconoclastic zeal has been peculiarly directed to the heads, of which only one remains among the figures in the round. This belongs to a nude statue of a youth supposed to be bearing away a female figure. Its features, as well as form are clearly of the Phidian school, although not attaining the height of character or the dignity of style reached by this great master. It is to be remarked also that in the Lycian works, a scale smaller than life was adopted, as was the case in the works from the Temple of Ægina, which we treated in the last number, and with a similarly disadvantageous result. On the other hand with the best effect Phidias appears to have made it an integral part of his design, that all figures *in the round* that he introduced in the buildings he decorated, should be of heroic size, not less than seven feet high, and more frequently even eight or more. The adoption of this scale at once directed the artist's hand throughout to the imitation of men of large size and noble aspect. And an Homeric dilation of characters was the consequence.

Phidias ventured to lessen the size of figures beneath the standard of man, only when they were to be worked in relievo. The metopes of the Parthenon, which are relievi, are lessened considerably, but the fact of their being relievi prevents their conveying the idea of a small race like the statues from the intercolumniations of the trophy of Harpagus, or those from the pediment of the Temple of Ægina. In reducing the scale of the figure yet more, Phidias lowered again the degrees of projection, as in the Panhellenic frieze beneath the colonnade.

All these degrees of scale, as evidenced in the Parthenon, in reference to situation and nature of representation, were doubtless the result of great consideration on his part; from the statue of the Deity—which, let it be remembered, was a symbolic figure, Minerva being the personified representation of prescience and wisdom—down to the frieze, having for its subject a procession of his own time to the honour of the goddess.

In the first place the statue of the Deity stood, or sat, alone in the temple erected to it, and was a symbol of a vast power. It was far removed from the human level, and was colossal.

Secondly, the statues in the pediment were illustrative of myths connected with the Deity; they were worked in the round, but they were placed near to the back surface of the tympanum: these were of heroic size, varying from seven to nine feet in altitude. These compositions illustrate points of tradition connected with the divinity to whom the structure was raised. They frequently contained on a large scale the figures of the principal divinities, and those of demigods—remarkable men whom their own actions and popular belief had raised to the first noble step of deity, the equestrian order of divinity.

Thirdly, and next in scale, in high relief, were the metopes, containing groups illustrative of the great deeds of these heroes and of other permanent characters connected with the subject, either of the temple or with the history of the people.

Fourthly, and lowest in relief of the human sculptured decorations, was the frieze; a low relief representing the people of the day, and illustrating their reverence and worship of the presiding genius of the temple. To these low relievi may be added those decorations of the pedestal, or throne, or accoutrements of the statue of the Deity, which it was a characteristic of the Phidian school to adorn elaborately: but of these we have only descriptions, and no remains.

There is an evident consonance and logic in the relation between subject, scale, and relief herein exemplified, which adds another proof of the deep consideration which Phidias gave to his art. The system he evolved rested on the most consistent basis. There is the most compact and distinct unity in his theory. In these respects his works are removed from other efforts of the same school; no such scheme of proprieties being deducible from the Lycian works, the arrangement of the sculpture of which appears to be without any similarly well-founded ratio.

In tracing resemblances between some of the Lycian works and those of the Athenian school of Phidias, we must, however, except altogether the two lions, if such they were intended to be, which are said to belong to the trophy of Harpagus. They are so miserably bad, so infinitely below the rest of the sculpture, that we cannot consider them to be the works of the same hands as produced the rest of the figure-decorations. They have not a trace even of archaic dignity, and fall far short of any representations we have of the same animal by the Egyptians, or even the Assyrians. They could only have been associated with the work through some strange whim, and they have no claims to be considered as part of it. The destroyers of the other works do not appear to have considered them worth their blows, for they are the most uninjured of the importations from the heights of Xanthus. Certainly there is no analogy between these and any work from the hands of Phidias.

The human figures from this trophy are however well worth the attention of the Art-lover. No subject could afford more exquisite exercise for the highest class of sculptural representation than the personification afforded by some of them, of the isles of the Ægean and Levant, and the adjacent maritime cities which they held and represent. In the hands of Phidias they would have assumed a nobler presence than they have at those of the Lycian artist; yet there is sufficient beauty to charm in the mutilated fragments, and sufficient likeness to the Athenian works to illustrate decidedly their form having been founded on similar principles. The works of Phidias are only a higher distillation of the same essence.

That there was a close intercommunication in Art at this period between both sides of the Ægean and its isles is illustrated by other points than these relations of character. We have noticed before how in a prior age Depœnis and Scyllis, though dwellers in Crete and Sicyon in Peloponnesus, procured their marble from Paros. This marble thus early obtained the first reputation as a material for sculpture—a reputation it

well deserves as being vastly superior to any other. Its crystal is so peculiar that a special geologic formation has (perhaps fancifully) been suggested for it—videlicet, that it was formed in caves in calcareous rocks by the percolation of ages—stalactites having formed at the top, stalagmites from their drippings having risen up to meet them from the bottom, till they met and interlaced, and united into one compacted mass. Doubtless the crystalline formation of the Parian favours the idea; it is large and bears a considerable similarity in appearance to that of a pure fractured stalactite. It is exquisite beyond measure. It is as superior to other marble as other marble is to the common kinds of stone. Of all artificial substances, perhaps stearine bears the nearest resemblance to it. Parian marble in spite of its exquisite delicacy of appearance possesses a more lasting character than our Luna or Carrara marble, and in resistance to the weather has been considered superior also to that of Pentelicus, which the Athenians used for the larger of their own works. It was consequently highly prized and in great request, and it has been scooped out of Paros, which now as far as we know, possesses no more. The same formation we understand is continued to some extent in the neighbouring island of Naxos—but it is too discoloured by the presence of foreign materials for use in statuary. The discovery of another similar quarry of marble, would be the greatest possible boon to sculpture. Such probably exists. It is hardly probable in the laboratory of nature that the marble of Paros should be a sole phenomenon.

Our love of the *poetry* of this beautiful material, which some of our cognoscenti would fain hide from view with stucco and paint, has caused us to say these few words on its character. It is evident, however, that the acknowledged excellence of this marble, and the fact of its being so universally sought, was calculated to exercise a great influence on the spread of styles of Art, affording a direct opportunity for artistic communication.

Paros probably demanded very high prices for the liberty to quarry it. This both added to her resources and checked the total exhaustion of her stores. Praxiteles at a somewhat later period procured this material for his two celebrated statues of Venus, the one chosen by Cos, the other by Cnidos. We do not know at what period the quarry was exhausted, but the wish is natural that its use had been confined to works of this class.

Lycia was among the places that sought this marble, and the trophy of Harpagus is, we understand, chiefly of this material; we have not had the opportunity of testing this ourselves, but repeat it on authority. Its reputation was so widely spread that doubtless it was always procured when resources to obtain it were available. Although the Parthenon, on account of its great size, was not built of this material, the mere fact of a common quarry for the acknowledged finest marble for sculpture, argues a great inter-communication between the Arts and artists of the various localities of Greece, the Isles of the Ægean, and the adjacent maritime cities. Direct competitions for the execution of works took place about this time between the different masters, and though there is no reason for supposing that the selection of the artists for the Parthenon was the result of one, Phidias evidently was not chosen by Pericles to superintend this most important work on the Acropolis, without his being possessed of all the knowledge of Art then extant in the isles of Greece, and having made himself acquainted with all that had been done and was doing in its best homes.

Lycia had, sometime before the period of the erection of the trophy, been colonised by Greeks, and the sculptures of the trophy are probably by Greek hands. It has been supposed, on the authority of a passage in Pausanias, that Phidias procured workmen for the Parthenon, from this locality, and this is not improbable, as the Lycian work was somewhat prior in execution.

Other works may possibly be found illustrating still further the wide contemporaneous spread of that high style of temple and monumental decoration of which the Parthenaic works are the noblest specimens. In the next number we shall attempt to illustrate the theory and system of human form adopted by Phidias in his works, and to show some points in which they differ from the productions of other schools.*

THE VERNON GALLERY.

FAWCETT, THE COMEDIAN.

Sir T. Lawrence, P.R.A., Painter. W. J. Edwards, Engraver.
Size of the Picture, 2 ft. 6 in. by 2 ft. 1 in.

A PORTRAIT of this once popular actor is not an unsuitable companion to that of Morton the dramatist; whether Mr. Vernon was induced by this reason to include the former in his collection, or whether a feeling of friendship for the comedian impelled him, as in the case of Morton, to retain a likeness of his friend, we are not in a position to decide, nor is the matter one of much importance. The portrait is a good example of Lawrence's free pencil, and is a faithful representation of Fawcett when he was in the zenith of his reputation.

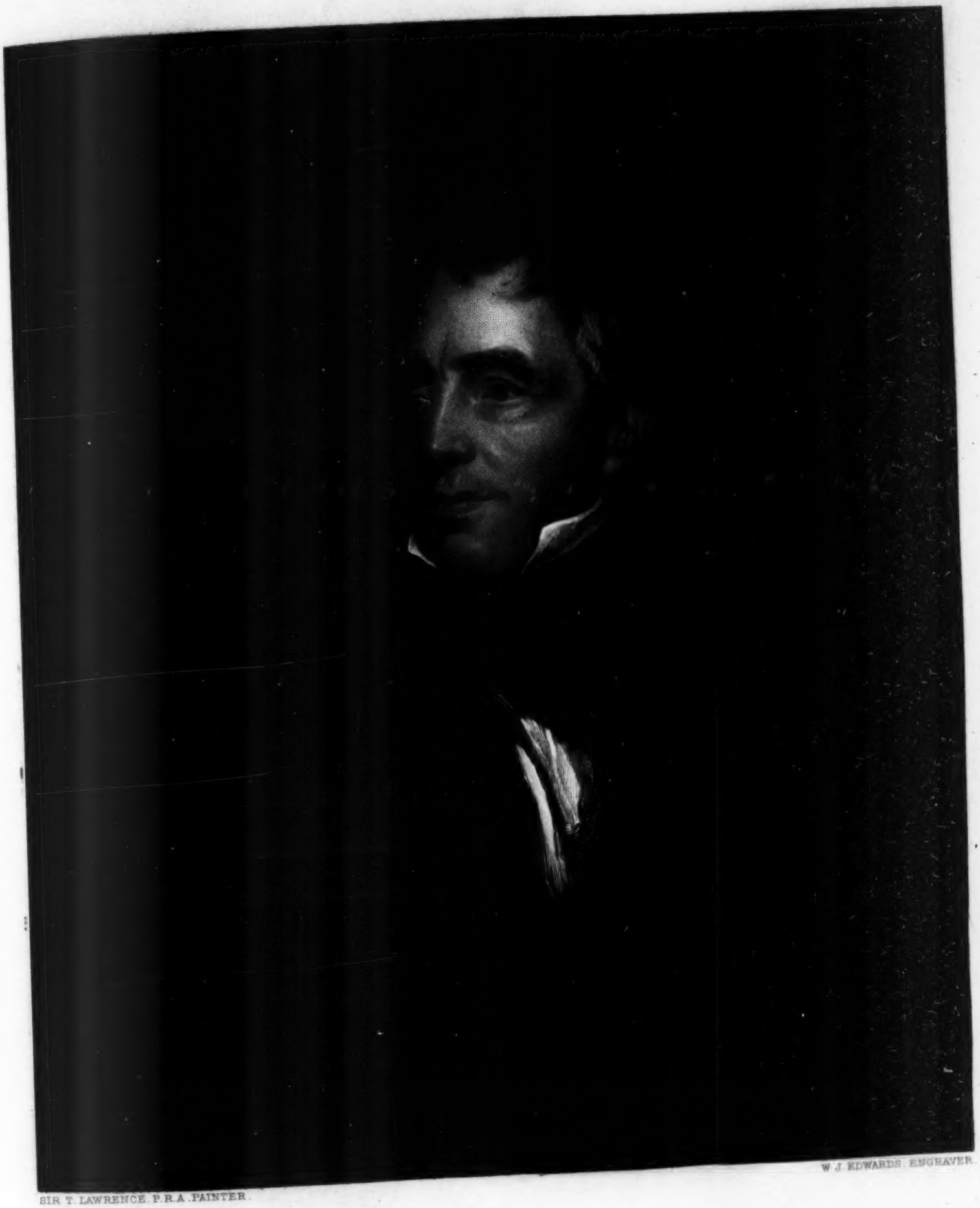
John Fawcett, the son of an actor of more utility than note in the days of Garrick, was born in London in 1769; he left the shop of a respectable tradesman with whom his father had placed him, and made his appearance on the boards of the Margate theatre as *Courtall*, in the "Belle's Stratagem." After "fretting his hour" for several seasons in the Kentish theatres, at Margate, Rochester, and Tunbridge, where he played *Romeo, Jaffier, Othello, Shylock*, and other tragic characters, and at York in comedy, with considerable satisfaction to the provincial audiences, he was engaged by the managers of Covent Garden to succeed Edwin, who had become distasteful to the public. He first appeared on the "Garden" boards in September, 1791, as *Caleb*, in "He would be a Soldier." He continued here till 1798, rising each season in public estimation, performing the characters of *Simpkin*, in the "Deserter," *Pangloss, Ollapod, Caleb Quotem*, and others, with universal applause. In 1798 he was engaged by the manager of the "Little Theatre" in the Haymarket, as it was then called, to supply the place of Bannister, where he was "cast," to use a theatrical term, for a greater range of characters than the then company of Covent Garden allowed him to play. Two years afterwards he became acting manager of the Haymarket, and was indefatigable in his exertions for the public amusement. In 1806, Mr. Fawcett resumed his station as actor, but not as manager, at the Haymarket, where he remained for three seasons. In 1813 he was at the English Opera House, and in the summer of 1816, he was once more at his old quarters, the Haymarket, repeating some of his most popular characters; shortly after this he returned to Covent Garden, and for many years filled the post of stage-manager at that theatre. His farewell appearance was as *Captain Copp*, in "Charles the Second," a character he had made peculiarly his own. The date of his death is unknown to us.

* To be continued.

ART IN CONTINENTAL STATES.

PARIS.—The labours of artists here are advancing satisfactorily for the grand exhibition next year, which promises (by their being permitted for this time only) to exhibit works already known, and in any number, to be very splendid; the apartments in the Louvre, originally intended to hold the paintings, cannot be finished in time, as was hoped; the display will therefore take place in a temporary building, erected at Chaillott, at the extremity of the Avenue Montaigne; this place is situated near the Carrefour of the "Pompe à feu," an inconvenient situation, as it is so far from the centre of Paris; but this has been deemed unavoidable. The large building, Carré Martigny, is now completely covered in, and the ornamentalists and sculptors are busy with the internal and external decorations. Rumours have been circulated that the exhibition would be put off for a year, in consequence of the war, but the report has no foundation.—An atelier has been established in the Louvre for making copies of the Emperor and Empress, after the originals, by Winterhalter; several have been already finished, and dispatched to the different embassies of London, Madrid, Vienna, Berlin, &c., and other official residences.—An international copyright has been passed between France and Belgium, to last ten years; this was much wanted, as the Paris editors paid large prices for copyrights of pictures and prints, and then found spurious imitations, made in Brussels, sold at a low price.—M. Duchesne, sen., has, by a recent decree in his office, been confirmed as director in chief of the prints in the imperial library.—The annual prizes have been distributed to the pupils of the preparatory school, Rue d'Ecole de Medécine; the ceremony was presided over by M. A. Blanche, secretary to the Minister of State, assisted by M. Arago, inspector of the fine arts, and M. Belloc, director of the academy.—A statue is expected to be inaugurated next year at Colmar, of the General Rapp; the artist is a compatriot of the General, M. Auguste Bartholdy.

MUNICH.—The appearance of the cholera and its subsequent intensity have much injured the general Art-exhibition. At the opening, nothing could be more favourable than the prospects of the enterprise. Each day the number of visitors was at least from six to nine hundred, and the names subscribed soon amounted to eight thousand; but on the outbreak of this scourge the inhabitants forsook the city in crowds, and the influx of visitors and strangers was at once stopped. Among the most striking productions in the class of fine Art, may be mentioned, a cartoon by Trenkwald of Prague, the subject of which is "The Sale of Indulgences by the Dominican Tetzel," a work of great power and much beauty. "The Hermannschlacht," by Romako of Vienna, is also a work of much merit, and the series of compositions from the "Niebelungenlied," by Schwemminger of Vienna, is not without merit, though wanting in the spirit of the verse; and highly interesting and meritorious in their respective departments are also "A Roebuck," by Hammer; "Scene at a Fountain in Athens," Kretschmer, of Berlin; "Faust surrounded by the Elves," Schuback, of Hamburgh; "A Landscape," Raffat, of Vienna; "Christ Healing the Blind," Schneider, Gotha; a porcelain painting, Legrand, Munich; a composition of Flowers, Maria Schall, Dresden; "A Girl with Fruit," Louisa Von Martens, Stuttgardt; "Mass in the Campagna of Rome," Blaas, Vienna; "Domine quo vadis?" Schnorr, Dresden; Raffaelle's "Madonna del Tempi," on porcelain, by Wustlich, of Munich; a Fountain, by Hausch, Vienna; "Expectation," Naumann, Munich; "The Ca D'oro Palace in Venice," Heinrich, Vienna; "A Family Scene in Istria," Kaltenmoser, Munich; two Landscapes, Marco, Florence; a Park Scene, Holzer, Vienna; "The Ruins of Petersberg," Papperitz, Dresden; "A Landscape," Hognet, Berlin; "Mary and John at the Tomb of Christ," Schmidt, Stuttgardt; "Two Dogs Playing," Steffeck, Berlin; "Return from a Bear Hunt," Bürkel, Munich; "A Burning Forest," Swoboda, Vienna; "Children in a Corn-field," Thon, Weimar; "The Lake of Nemi," Seiffert, Berlin; "A Group of Two Girls," Leibs, Munich; "A Cavalry Engagement," Diehl, Munich. The engravings are numerous and full of merit; of those most entitled to consideration, are a plate of the Fugger Sarcophagus, by Schmidt, Vienna; many drawings and engravings by Schäffer, Munich; plates by Stöber, Vienna; "A Group at the Tartarughi Fountain in Rome," by Ziteck, Vienna; "The Tiburtine Sybil," after Steinle, Deucker, Frankfort; and works of striking excellence by Felsing, of Darmstadt. As a whole the Art-exhibition is of deep and varied interest, embracing examples of every department.



W. J. EDWARDS. ENGRAVER.

SIR T. LAWRENCE. P.R.A. PAINTER.

FAWCETT, THE COMEDIAN.

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY G. VIRTUE.

SIZE OF THE PICTURE.
2 FT. 6 IN. BY 2 FT. 1 IN.

LONDON, PUBLISHED FOR THE PROPRIETORS.

BRITISH MUSEUM

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY OF ARTS.—The Professors of the Royal Academy will deliver their future lectures for the season 1854-5 in the following order. *Anatomy:* RICHARD PARTRIDGE, Esq., December 4. *Architecture:* C. R. COCKERELL, R.A. January 4, 11, 18, 25; February 1, 8. *Sculpture:* SIR RICHARD WESTMACOTT, February 12, 19, 26; March 5, 12, 19. *Painting:* S. A. HART, R.A., February 15, 22; March 1. The lectures commence each evening at eight o'clock precisely.

MR. J. J. CHALON, R.A.—Another vacancy in the ranks of the Royal Academy is occasioned by the decease of this artist, which is announced in the papers to have taken place on the 14th of November, after a long illness. We must defer a notice of his career to a future number.

THE WINTER EXHIBITION will open early in December, at the Gallery, 121, Pall Mall; we hear that many of our leading painters are likely to contribute some beautiful cabinet pictures.

THE NATIONAL GALLERY.—On the re-opening of the National Gallery after the usual recess, the visitors have offered to their view seventeen out of a collection of sixty or seventy pictures recently purchased by the trustees of one Herr Kluger, or Kruger, of Minden, Germany. They are of the early class of German and Flemish Art, usually designated "antiques." None of them are yet named as to the presumed painters, and it is hoped no such presumption will ensue on the part of the official persons of the Gallery. After a lengthened investigation into the administration of the National Gallery, before a committee of the legislature, in which their apathy was freely and justly censured, the trustees appear almost in despair to have clutched at the first opportunity good or bad to have redeemed this censure. It is not merely the sum of money granted by the treasury which is ill spent, but it is the absolute absence of the commonest artistic judgment and its consequent discredit, in this recent purchase. If these seventeen pictures are to be taken as the choice specimens of the mass, it were needless to inflict any remark on the non-exhibited portion. Of those exhibited there is not a single example of any of the leading masters of these early schools; they are worthless in the execution of details for any purpose of Art-manufacture, and several of the heads appear to have been recently repainted for the nonce. While Antwerp boasts of the Ertborn collection of this interesting class of Art, Munich of the Boisserée collection, Berlin of its fine early works, it is in the National Gallery of England alone that it appears misunderstood by the directing powers. At a moment when it is believed that the management of the Gallery and its necessary development on a grand scale, is about being established, it is indeed most lamentable that this mistake should have occurred. Rumours are busy and rife about the appointment of a supreme director. Colonel (now General) Thwaites has been officially announced to have resigned the secretaryship, which he has filled since the foundation of the Gallery with the highest honour to himself.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—The opening meeting of this society was held on the 13th ult. A paper by Mr. D. R. Hay was read "On the Application of the Harmonic Law of Nature in the Orthography of Architectural Design, illustrated by a Gothic Elevation, similar to that of the east end of Lincoln Cathedral." The subject formed a further exposition of the author's peculiar views in reference to what we may call the mechanical aids which might be adopted in proportioning the parts of buildings, as well as of the human figure, and which he has endeavoured to show may have been adopted by the ancients. The theory appears to differ from those of Cesariano, Cockerell, Billings, Chantrell, W. P. Griffith, and others, inasmuch as it is applied to the elevation rather than, primarily, to the ground-plan of the building. It might be worthy of consideration how far any partial application of a theory, which would seem to leave out of view, projections—as those of buttresses—which are of chief importance in the effect of a building—can be held conclusive. There has been some tendency of late, to excessive theorising on points which, belonging to Art, are perhaps by that reason removed from the domain of rule and mechanism. At the same time there is sufficient interest about all these efforts, and enough of accordance in certain particulars, to make us hope for some comprehensive analysis of them by a competent hand, so that we might discover the exact amount of truth which there may be, and what we fear may be the merely plausible part. We would, however, rather see the attention of the Institute of British Architects directed to important matters in professional practice, which have long interfered with the development of the Art. In many of the theories of proportion, the angles of squares give the points of the structure; in Mr. Hay's theory, certain acute angles give the orthographic or elevational proportions.

MR. J. R. ISAAC, of Liverpool, we see by an advertisement in our columns, has recently engaged extensive premises in that opulent and populous commercial town, to enable him to carry out with greater facility his business as a buyer and seller of works of Art, in which he has been occupied for many years, and, to our own personal knowledge, his transactions have been conducted in a fair, liberal, and honourable manner. While we feel it our duty to expose all that is nefarious in picture dealing of every kind—and this we shall continue to do wherever and whenever we find it practised—it is equally our duty to assist and encourage those who deserve the confidence both of collectors and artists. Mr. Isaac is of this number; he has taste and experience to aid him as a purchaser, and a good name to attract patronage as a seller: we wish him all success in his new sphere of operations.

THE PATRIOTIC FUND.—We hear there is a project moving among a considerable number of artists of position to contribute each a picture, the proceeds of which, when sold, are to be added to the fund for the relief of the widows and orphans of the soldiers serving in the East. The idea is a good one, and we shall be well pleased to see it acted upon, and liberally carried through, as it is certain a very large sum may be derived from so laudable a scheme.

A SCHOOL OF ART AND DESIGN, in connexion with the "Department of Science and Art," was recently opened at Clonmel, under the most favourable auspices; it is associated with the Mechanics' Institute of that town, and is the only school in Ireland, we believe, that is so connected. An inaugural address was delivered, a few days prior to the commencement of actual business, to a numerous audience, by Mr. Ralph Osborne, M.P. The school is under the management of Mr. James Healy, and bids fair to answer the desired end: Ireland connot have too many establishments, the object of which is to aid in the civilisation and amelioration of the country.

STATUE OF THE LATE DUKE OF WELLINGTON.—The statue of the late Duke, by J. E. Thomas, has been dispatched to its destination, Brecon. It was cast in bronze by Messrs. Robinson & Cottam, at their bronze works, Lower Belgrave Place, Pimlico. The figure stands eight feet high, and is attired in the ordinary military frock. In the right hand is held a scroll, and in the left a sheathed sword, and at the feet is the cocked hat of a field-marshal, and behind the figure is supported by a pile of volumes of his despatches. The statue was cast in one piece, and is a most successful example of this method of bronze casting, which was first adopted by Mr. Robinson. The cost of this work will be defrayed by a local subscription, headed by Sir J. Bailey and the corporation of Brecon.

PICTURE DEALING — A PICTURE SALE IN LIVERPOOL. — A Mr. Branch, an auctioneer of Liverpool, sold on the 9th of November "a very choice collection of pictures, including highly valuable specimens of the great masters of the Italian, Flemish, and British schools." There were "no conditions of sale," no temptation to buy under the promise of an "impossibility," that the buyer might consult the artist; but, according to custom, a little bit of criticism was appended to each picture. Thus, a landscape by F. Lee, R.A., styled "Very true to nature," brought five guineas; "The Contented Maid," by W. Collins, R.A., "Engraved in the Keepsake," brought four and a half guineas; "A Coast Scene," by Sir A. Callcott, R.A., "A masterly composition," brought four guineas; "A Coast Scene," by George Morland, three guineas; "A charming specimen," by John Martin, "of the very highest quality," brought five guineas; &c., &c., &c. This is surely enough. Of the collection, or the collector, we know nothing; but that this sale is one of those sales in which base imitations of popular artists are forced upon the public for "genuine originals" is, we think, not to be doubted. Among other unequivocal "signs of the times" we have received a catalogue of a sale of pictures, which has taken place at Boston; the auctioneer Mr. Edward Tewson, very properly and very honourably abstains from giving names of artists to the pictures sold; appending this passage to the catalogue:—"The auctioneer has avoided giving the name of artists to these pictures, being fully convinced that a good picture ought to command a price from its own intrinsic merit, and not from any name that may be given to it; which after all the pretensions of judges is only a mere opinion, and liable to error; at the same time he is certain there are many pictures in this collection possessing great merit, and well worth the attention of collectors and connoisseurs." We trust Mr. Tewson's example will be followed, as it ought to be, by every man of integrity in dealing; and we accord to him the honour he deserves, for commencing a system so right, and indeed so wise.

THE LORD MAYOR OF LONDON.—From his long and intimate connection with the Fine Arts of his country, the preferment of FRANCIS GRAHAM MOON to the high office of first magistrate of the Metropolis is an event of no ordinary interest. It is known to our readers that for upwards of a quarter of a century he was the leading print publisher of London, and that to his taste, judgment, and liberality, aided by large capital, we are indebted for a very large proportion of the best Art-productions of the age; it is not necessary to enumerate them; they comprise the works of all great contemporary artists; among others, that famous publication known as "Roberts' Holy Land," the completion of which forms an epoch in Art-history. A tribute to his honour in the pages of the *Art-Journal* seems a sacred duty. It would be difficult to over-estimate the services he rendered to Art during the whole of his useful and prosperous career as a publisher; his transactions with artists were conducted with exceeding liberality, and with that generosity and courtesy which attached to him all with whom he was associated. It was not surprising, therefore, to see him on the day of inauguration, surrounded by many distinguished painters, who rejoiced to express their honour for the magistrate and their regard for the man; or to find the pencils of some of the most celebrated among them (D. Roberts and others) commemorating by Art the elevation of one who was so long the most liberal patron that Art has ever obtained in England. We have no doubt that out of his official year will issue much that will promote the cause of Art in "the City," and throughout the country, and we regard his promotion as among the most auspicious events of the time.

THE ROYAL GALLERY OF ART.—Our readers, we trust, will permit us here to direct their attention to advertisements inserted elsewhere announcing that work for issue on the 1st of December. The time of its publication is certainly not auspicious: the one absorbing topic, just now, is "the war," nevertheless, we hope the public mind will not be altogether turned away from the arts of peace, and that we shall have little difficulty in obtaining the limited number of subscribers we require. It will be evident that the cost of this series will very greatly exceed that of the Vernon Gallery, and but for the gracious permission of her Majesty and his Royal Highness to issue the proofs which form the "Royal Gallery," it would have been impossible to have introduced a collection so costly into the *Art-Journal*. We hope for, and anticipate, therefore, the support of those who desire the promotion of Art, and the circulation of excellent examples, and who believe the cultivation of taste to be a more sacred duty when war brings its horrors to our thresholds.

REVIEWS.

AN ESSAY ON CHURCH FURNITURE AND DECORATION. By the Rev. E. L. CUTTS, F.A. Published by J. CROCKFORD, London.

An age of comparative neglect, in the Protestant church, has been recently succeeded by a movement which has induced greater attention to the decorative adjuncts of its service. This movement, while it has done much good in many instances, by directing attention to a proper performance of the services, has done harm in some others, by a somewhat sudden and exaggerated attempt to bring back a few Romanist observances, which the wisdom of churchmen during the last two centuries had quietly allowed to lapse into neglect. A feeling has consequently arisen that brings churchmen again into antagonism, over points which are really immaterial as matters of faith; but which are fought over with a perseverance and dogmatism on both sides, doing good to neither. The reverend author of the present volume, while evidently anxious to preserve the Reformed Church from quarrels of this kind, is nevertheless as evidently uncertain on some few points of dress and decoration as are other men; and he frequently guards himself from expressing an opinion, while he does not at all guide others, who might be puzzled to know whether or not it would be right to introduce some of the furniture and decoration he engraves. The book is evidently the work of one who sincerely wishes the Church well, and would see it as well cared for and furnished as it generally was in the middle ages. There is no doubt that we have been neglectful and tasteless in these matters, but we also think that the Reformed Church should be distinguished by a greater simplicity than that of Rome, many of whose "gauds" are here instanced for their taste and "effect," and a lamentation uttered over the loss of such mediæval decoration. The difficulties which beset the entire subject may be comprehended by a reader of the present volume; and the almost imperceptible manner in which one thing may be said to slide into another, may be instanced in what is said of the altar and communion-table; in which the former being Romanist, and the latter Protestant, are declared to be necessarily distinct, and yet the latter becomes so modified and adapted towards the end of the essay, that it is difficult to find any distinction between them. His tendency to retrospection sometimes also leads to analogies of thought and expression, which have a grotesque look in the present day, and do not quite bear out the author's assurance, that we may go again through Gothic Art without its errors. We do not also see why the exceptions should be taken from the rule, and the relics of the unreformed time, left in secluded country churches, be brought forward for general imitation; or why Bishop Beveridge's opinion and rule, in his one church in London, should be cited in preference to the usage in all others immediately after the great fire. We do not also quite understand the propriety of the term "Post-Reformation Priest," occasionally used by our author; nor can we conscientiously feel that we must study the dress and decoration of the church of Rome, as the only visible authority for our own. Our author considers it "very stupid and annoying" that people think "sitting in the old sedilia is a leaning towards Rome;" but do not such terms equally apply to those who again use essentially popish furniture for no other purpose than to rival the splendours of Rome? A cardinal may appear finer than a bishop, but that ought not to grieve us. The recommendation given in this book, p. 125, to make all changes "in a manner as little startling as may be," and add and alter afterwards, is not quite to our taste. The volume is worth thought and study by men on both sides of this somewhat difficult question; but we cannot accept it as a guide to either.

RUDIMENTARY ART-INSTRUCTION. By JOHN BELL, Sculptor. Manuals I. and II. Published by G. BELL, London.

Books of elementary Art-instruction multiply around us, significant of this age of progress; and, so long as they are good, we cannot have too many of them: they are the grammars of Art, without which one cannot understand the construction and meaning of its language. Mr. Bell, at the request of the Council of the Society of Arts, is engaged upon a series of such rudimentary works, especially designed for the use of schools and for artisans, but no less applicable to other learners; of which series the first and second parts are published: the former of these two treats of "Outline from Outline," or from the flat; the latter of "Outline from Objects," or from the round. More simple in its elementary teachings, and, perhaps, with a little more inclination to the mechanical, because addressed to a somewhat lower class of learners, Mr. Bell's manuals resemble, in the general principles of instruction, and in the method of imparting knowledge by question and answer, the admirable work of Mr. Harding we noticed a month or two since; or, in other words, the two writers agree, in the language of the former, in the necessity of placing "before the student a simple yet logical mode of instruction, in which he may advance, step by step, in such a manner that conviction may accompany study, and some rudiments of scientific information be conveyed at the same time with those of practical Art." This object Mr. Bell endeavours to effect by a series of progressive "studies," explained in clear and intelligible language.

A FEW LEAVES REPRESENTED BY "NATURE-PRINTING." Printed and Published by BRADBURY & EVANS, London.

Not among the least of the wonders of this inventive age, is the application of science to the productions of Art; lithography, chromo-lithography, photography, and numerous other "graphies" of various kinds have, with the aid of the printing-machine, effected astonishing and beautiful results; but, perhaps, among all, there is none more wonderful than the art which, as yet undignified by any classically derived name, is simply called "Nature-Printing," the most appropriate and intelligible title it could have. Some months ago we referred to this novel application of the printing-press, in consequence of seeing a few comparatively unimportant specimens produced by Messrs. Bradbury and Evans; since then, these gentlemen have been engaged in perfecting their process, and enlarging the sphere of their operations; and they have now printed and published a considerable number of plates of botanical objects—plates as remarkable for their size as for their beauty. The term "Nature-Printing" almost explains itself; but to guard against misunderstanding we would remark that the printing is from the natural object itself: so that the picture, so to speak, represents the plant as it really is, in size, colours, and all its most minute details, even to the smallest fibres of the roots, where such are intended to appear. It will be obvious to all who see these "leaves," that the pencil of the most skilful artist could never accomplish such results; and it is equally obvious that this novel process is more especially adapted to the reproduction of such "models" as are required by the ornamental and the manufacturing designers: to them the publication before us is so full of suggestions that it must prove invaluable, while its beauty, as a book of Art, merits a place on any table. We understand Messrs. Bradbury and Evans are preparing for publication a series of plates of British Ferns; judging from what they have already accomplished, we expect to see some charming fac-similes of these truly elegant plants.

PAINTING AND CELEBRATED PAINTERS, ANCIENT AND MODERN. Edited by LADY JERVIS WHITE JERVIS. 2 Vols. Published by HURST & BLACKETT, London.

A month or two since we found occasion to notice how much of the Art-literature of our day is the work of female writers; another name may now be added to the list we then gave in—that of Lady Jervis. The volumes this lady puts forth she acknowledges to be not altogether original; a large portion of their contents consists of a translation of the French work of M. Valentin, with certain alterations and amendments to which she has appended her own critical remarks, and made considerable additions, on painters and pictures unnoticed by the French author. While admitting the industry displayed by Lady Jervis in the compilation of her book, and applauding the earnest love of Art which has urged her into the arena of literature, we find little or nothing in the shape of information or criticism but what her predecessors have told us: there is, in fact, nothing to be learned from these volumes by any who have read the histories, and studied the works of the great painters of antiquity. The word "modern" ought not to have appeared on the title-page, for the only reference to the artists of our time is a few brief allusions to those of the continent; our own school, inferior to none, is altogether lost sight of. At the conclusion of her preface Lady Jervis says, when speaking of her book:—"Indeed, to render it an acceptable handbook to the principal galleries, and a trustworthy guide to a knowledge of the celebrated paintings in England, no pains have been spared." But neither of these objects can be effected by the plan the authoress has adopted, which is to give a biography of the artist under his respective school, and a list of his principal pictures in the various collections in England. A "Handbook to a Gallery" should contain a catalogue of the works in that gallery; while a "knowledge of the celebrated paintings" should be something more than the information which tells us where they are at present located. As an example, speaking of Rubens' pictures, Lady Jervis writes:—"His works abound in England, and in the long list will be found some of his very finest productions. The National Gallery possesses nine; Windsor Castle twelve; at Blenheim there are twenty," &c., &c. In a kind of index at the end of the second volume, we certainly find the titles of these pictures, but that is all we do find concerning them. "Painting and Celebrated Painters" will interest those who know little of either, but it will not add much to our stock of valuable Art-literature; a fact of which the authoress herself seems perfectly aware.

TRANSLATION OF THE BIBLE. Engraved by W. H. SIMMONS, from the Picture by P. A. LABOUCHERE. Published by E. GAMBART & Co., London.

The windows of our print-shops are now so filled with prints illustrative of the war in which we are engaged, that they exhibit little else; nor do the publishers seem inclined to speculate in any others. Mr. Gambart has, however, recently issued one of a very opposite nature, Luther and his coadjutors employed in preparing for the instruction and happiness of mankind the "message of reconciliation," the intent of which is to promote "peace and good will among men:" such a picture would seem to be a reproach to us at the present time, when nation is arranged against nation, had we not truth and justice on our side. The picture by Mr. Labouchere, who is resident in Paris, and a member of the family at the head of the large banking establishments there and in London, was painted for the late King of Holland; it is a forcible and most attractive composition; the figures of Luther and his fellow-labourers, Melancthon, Pomeranus, and Cruciger, are easily recognisable, and are very artistically grouped. Mr. Simmons has engraved the picture, in mezzotinto, with very considerable care, and, on the whole, has produced a sparkling plate; it would have had more of this quality of brilliancy, if the face of Pomeranus had an increase of light upon it; this figure is so much in shadow as to be thrown somewhat out of its place, immediately behind the chair of Luther.

MARMION. Illustrated Edition. The Drawings by JOHN GILBERT & BIRKETT FOSTER. Published by Messrs. BLACK, Edinburgh.

This is another volume of the Illustrated Edition of Scott's poems, in course of publication by the eminent publishers of Edinburgh. It is an excellent example of Art—topographic and engraved. Indeed, it is very rarely now-a-days that so beautiful a book issues from the press: and we heartily hope the "rage" for cheap publications is not so general as to prevent the success which this exquisite production deserves. We should go more at length into the subject, but that it is probable, at no distant period, we shall introduce some of the wood engravings into our pages. A word, however, we must say of the engravings: they are the productions of Messrs. Whimper and Mr. Evans; we cannot call to mind finer specimens of the Art.

FINIS.

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Bradbury & Evans, Printers Extraordinary to the Queen, Whitefriars.

THE

ART-JOURNAL ADVERTISER.

No. 187. LONDON: JANUARY, 1854.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

NOTICE IS HEREBY GIVEN to the Members and Students that CHARLES ROBERT COCKERELL, Esq., R.A., the Professor of Architecture, will deliver his FIRST LECTURE on Thursday Evening, the 5th of January, at Eight o'clock, and his succeeding Lectures on the five following Thursdays.

JOHN PRESCOTT KNIGHT, R.A., Sec.

CHELTENHAM GREAT EXHIBITION of 1854, of Horticulture, the Arts and Sciences connected therewith and Designs taken therefrom. To open on the 1st of June, 1854.

Programmes are now ready, containing Rules, Regulations, Schedules of Prizes, &c. &c., and may be obtained on application to the Secretary, Mr. HENRY J. COCHRANE, 128, High-street, Cheltenham.

NOTICE TO ARTISTS.

EXTENSION OF TIME FOR THE RECEPTION OF WORKS OF ART.

BELFAST FINE ARTS ASSOCIATION and Exhibition of Modern Works in Painting, Sculpture, and Architecture.

PRESIDENT.

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Wm. M'Gee, Esq., M.D., Mayor.
Richard Blackiston Houston, Esq., J.P.
William Sharman Crawford, Esq.
Fredric Henry Lewis, Esq., Mayor Elect.

The THIRD EXHIBITION of the above Association will open at Belfast in the first week in April. All Works of Art intended for this Exhibition must be forwarded to the Society's Agent, Mr. GREEN, 14, Charles-street, Middlesex Hospital, London, on or before the 1st of March, or to the Exhibition Rooms, Victoria-hall, Belfast, addressed to the Secretaries. The expense of carriage of the productions of those artists only to whom the Association Circular has been sent will be defrayed by the Committee.

By order of Committee.

CLAUDE L. NURSEY } Honorary
WM. S. TRACY. } Secretaries.

TO ARTISTS, SCULPTORS, AND COLLECTORS OF PICTURES.

THE MANCHESTER GALLERY OF ART, Bridge-street, will be opened early in February, for the Sale of Works of Art.

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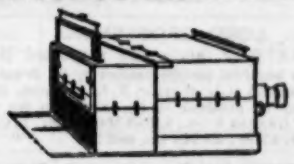

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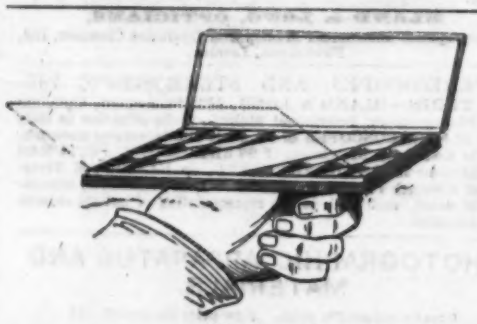

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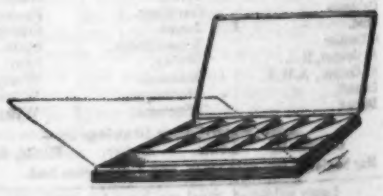

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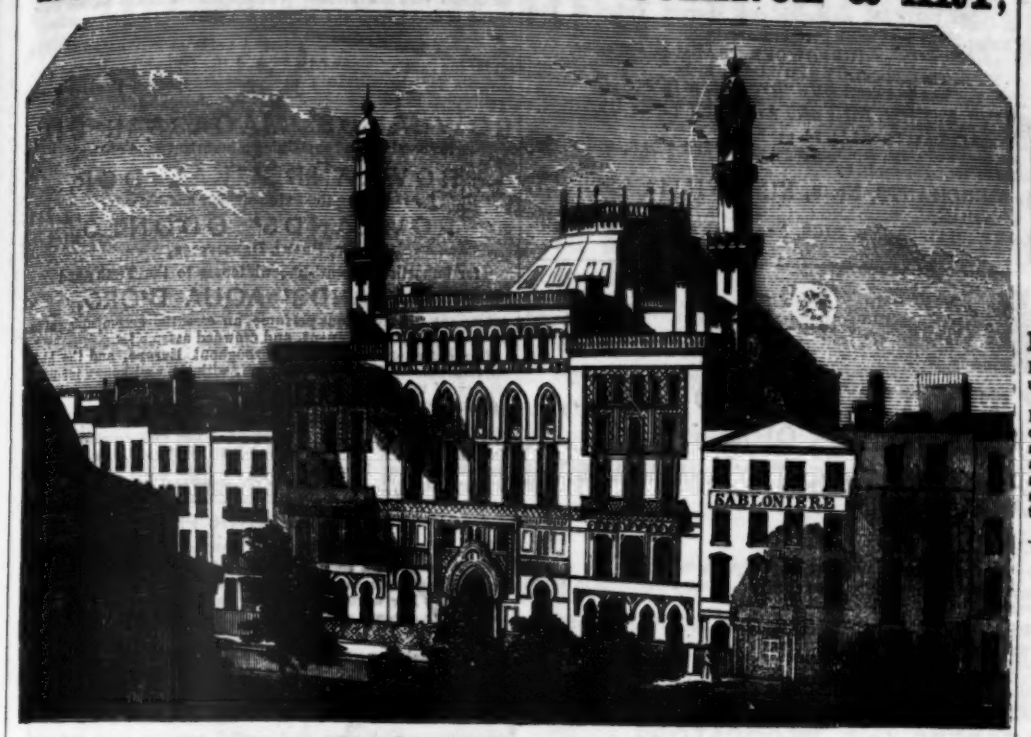

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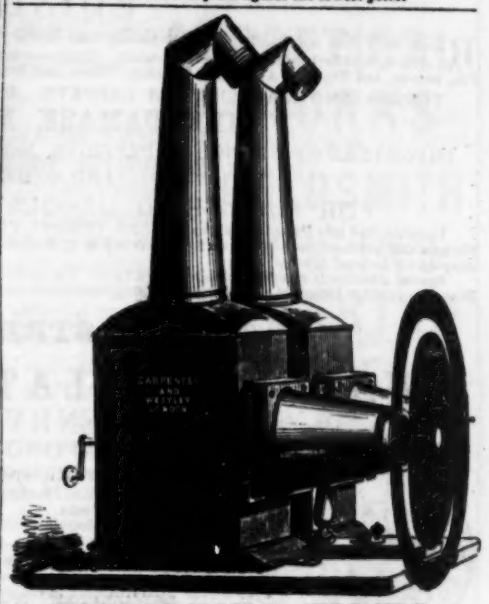

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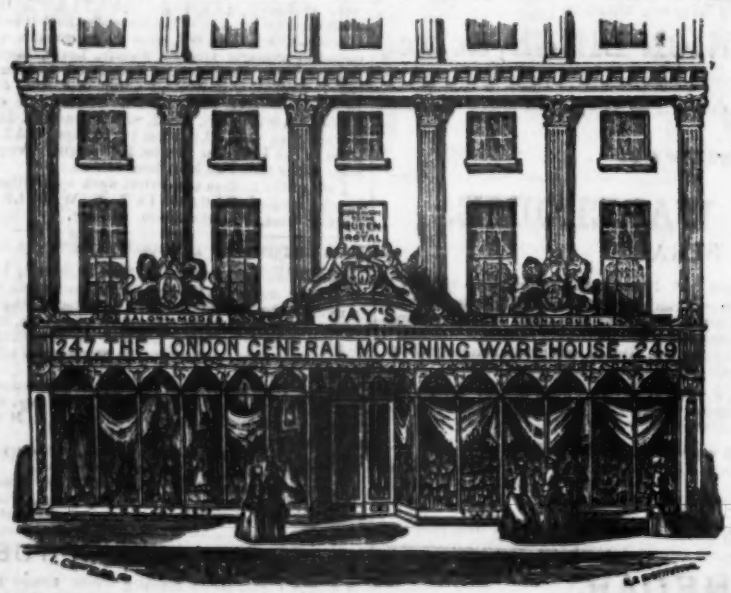

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For Coughs, Colds, Sore Throats, Hoarseness, &c.

Prepared solely from the

BLACK CURRANT.

Be careful to ask for "ALLNUTTS' FRUIT LOZENGES," prepared only by the Proprietors, Allnutt and Son, Queen-street, Portsea.

Public Speakers and Singers will find them peculiarly beneficial. In boxes, at 1s. 1½d. each, and in larger boxes (one containing three) at 2s. 6d. each.

Where also may be had, prepared by the above,

AROMATIC

FUMIGATING OR PASTILLE PAPER,

Its principal advantages are, the *quickness* and *certainty* of its smouldering, and its very great fragrance.

Sold in packets, 1d. each. A packet forwarded free by post on receipt of 7 stamps.

AGENTS WANTED—COMMISSION LIBERAL.

HAIR RESTORED.—A. TAYLOR, hair restorer, continues to give ADVICE (gratis) on all DISEASES of the HAIR. Those suffering from loss of their hair should at once apply to him. He sends his preparations to all parts of the world, and guarantees to stop the hair falling off in 48 hours. Letters particularly attended to.—29, Edwards-street, Portman-square.—May be procured of all respectable Chemists and Perfumers throughout the Kingdom. Agents wanted.

ARNOLD'S CLOCK MANUFACTORY.

OFFICE, HALL, SHOP, CHURCH, and PUBLIC DIALS, 3 guineas; to strike half a guinea extra. Clocks of any size or complication.

Public notice is invited to the character of the stock at this well-known manufactory, and to remark that the old wholesale connection being given up, all customers are now served at the manufacturing cost prices. Delivered free.

Manufactory, 59 and 60, Red Lion-street, Holborn.

SARSAPARILLA and CHAMOMILE RESTORATIVE PILLS, for purifying the Blood and Strengthening the Digestive Organs: are suited for either Sex, and will prove a certain cure for indigestion, loss of appetite, dimness of sight, fainting fits, wasting of the flesh, languor, skin diseases, rheumatic and nervous affections, and all impurities of the blood from whatever cause. By the diligent use of this purifying medicine the energies of the whole nervous system will be augmented, a more powerful healthy action of every faculty produced, feebleness, and all the deplorable symptoms of disease will vanish, and strength and health be restored. They have also a specific action on the secretions and excretions, and assist nature to expel from the system all humours and impurities through the lungs, liver, kidneys, and skin—a power possessed by no other medicine. They are also especially calculated to cure scrofula, mercurial diseases, scorbutic eruptions, gout, rheumatism, pains in the bones, ulcers, sores, or many distressing diseases peculiar to women.

Prepared by W. A. FRENCH, at the Laboratory, 309, Holborn, two doors west of Chancery-lane. Price 1s. 1½d., 2s. 9d., 4s. 6d., and 11s. per box. Either size sent free, per post, on receipt of the price in cash or stamps.

WHERE TO BUY A DRESSING-CASE.

IN no article perhaps is caution more necessary than in the purchase of a Dressing-Case, for in none are the meretricious arts of the unprincipled manufacturer more frequently displayed. MECHI, 4, LEADENHALL STREET, near Gracechurch-street, has long enjoyed the reputation of producing a Dressing-Case in the most finished and faultless manner. Those who purchase one of him will be sure of having thoroughly-seasoned and well-prepared wood or leather, with the fittings of first-rate quality. The prices range from £1 to £100. Thus the man of fortune and he of moderate means may alike be suited, while the traveller will find the Mechian Dressing-Case especially adapted to his necessities.—4, LEADENHALL STREET.

J. GIBSON,

COURT HAIR-DRESSER, PERFUMER, &c.

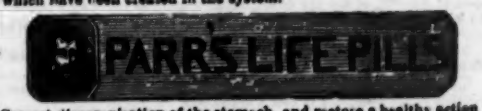
45, OLD BOND STREET,

ONE DOOR FROM PICCADILLY.

J. GIBSON, for some years principal assistant at two of the most fashionable Court Hair-Dressers in the Metropolis, having taken premises at the above address, assures the nobility and gentry who may honour him with their patronage, that nothing shall be wanting on his part to give the utmost satisfaction either as regards his peculiar method of preserving and arranging the hair, or to his choice collection of Ventilating Perukes, which he confidently avers are not equalled by any other manufacturer.

FASHIONABLE INDIAN CARVED FURNITURE (as presented to Her Majesty by the East India Company), consisting of Drawing-room, Library, Priedieu Chairs, Couches, Settees, Cabinets, Flower Stands, Leo and other Tables, with Indian Paper Hangings, all of most elegant Design and marvellous Workmanship, in any quantity at moderate prices, at ARROWSMITH'S, Decorators and Upholsterers to Her Majesty, 80, New Bond Street. Parquet Flooring in any pattern.

TO begin the year well is the earnest and praiseworthy endeavour or intention of almost everybody, although, alas! large is the number of those who falter at the very threshold and fail to carry their intention into good effect. This joyous season affords a fair excuse, if not a justification, for a little indulgence in the good things of the world. The worst is that high living will engender bile, and with certainty create indigestion, the basis of many diseases. The judicious use of PARR'S PILLS, however, will with certainty eradicate all the foul humours tending to disease which have been created in the system.



Correct disorganisation of the stomach, and restore a healthy action of the liver, bowels, and kidneys, and remove all obstructions of the urinary passages without the least griping or inconvenience. Persons who are suffering from headache or indigestion, whether arising from constitutional inaction, biliary disarrangement, or over-indulgence at the table, are particularly recommended to try PARR'S PILLS. They have never been known to fail in affording immediate relief. PARR'S LIFE PILLS will prove highly efficacious in bilious complaints, scorbutic complaints, affections of the nervous system, lowness of spirits, palpitation of the heart, rheumatic pains in the head, limbs, and other parts of the body, oppression of the chest, indigestion, redundancy of bile, dizziness of the eyes, violent pains in the temple and across the forehead, impaired memory, sick headache, tremulous action of the whole frame, restlessness and bad dreams, stupefic dosing, flatulency, costiveness, &c. Sole proprietors and preparers, T. ROBERTS & Co., Crane-court, Fleet-street, London. Ask for PARR'S LIFE PILLS. Sold by all Chemists and Medicine Venders in boxes, price 1s. 1½d., 2s. 9d., or family packets, 11s. each. Directions with each box. Protected and guaranteed in all countries by the English Government stamp fixed round the sides of each box.

NOTICE OF DIVIDEND.

BANK OF DEPOSIT,

NATIONAL ASSURANCE AND INVESTMENT ASSOCIATION,

ESTABLISHED A.D. 1844.

7, ST. MARTIN'S PLACE, TRAFALGAR SQUARE, LONDON.

THE WARRANTS FOR THE HALF-YEARLY INTEREST, *at the rate of 5 per cent. per annum*, on the Investment Stock of this Association, to the 31st of December, will be ready for delivery on and after January the 9th, and payable daily between the hours of Eleven and Three o'clock.

Depositors residing at a distance will, on application, have the Dividend Warrants, and proper Receipts forwarded for Signature; the amount will be paid on presentation at the Head Offices in London, or transmitted through the Local Agents of the Association, Country Bankers, or in any other way, to suit the convenience of Investors; so that the Dividends may in all cases be received without difficulty or delay.

December, 1853. PETER MORRISON, *Managing Director*.

*** Parties desirous of INVESTING Money are requested to examine the plan of this Institution. Prospectuses and full information may be obtained at the Chief Office, at the Branch Offices and Agencies throughout the Kingdom, or will be sent, *post free*, on application.

LIFE ASSURANCE.

THE BRITISH MUTUAL LIFE ASSURANCE SOCIETY entertains proposals of any description involving the contingency of human life.

DIRECTORS.

Henry Currey, Esq.	Geo. Godwin, Esq., F.R.S.
Fred. Doulton, Esq.	Hon. Wm. Gore.
Rev. W. W. Ellis.	Thomas Hamber, Esq.
Ralph Etwall, Esq.	John Lodge, Esq.
Thomas Evans, Esq., M.D.	George Alfred Walker, Esq.
John S. Feltoe, Esq.	

Premiums to Assure £100, payable at death :—
(With Profits.)

Age next Birthday.	Annually.	Half-Yearly.	Quarterly.
30	£2 1 6	£1 1 3	£0 10 11
40	2 14 9	1 8 1	0 14 4
50	4 1 7	2 1 9	1 1 4

The public are invited to examine for themselves the advantages gained for assurers by the plan on which policies are granted by this office.

The policies are indisputable, except in cases of palpable fraud.

Peculiar advantages, by introduction of the loan classes, are afforded to respectable and active parties who would undertake the agency in places where no agent has yet been appointed. Apply (if for an agency with references and full particulars) to

CHARLES JAMES THICKE, Secretary.

17, New Bridge-street, Blackfriars.

LOANS, on Personal or other approved Security.—Persons desirous of obtaining ADVANCES without delay on favourable terms, and repayable by easy instalments extending over a lengthened period, are invited to JOIN the BRITISH MUTUAL SUBSCRIPTION LOAN ASSURANCE CLASSES, established in connection with the British Mutual Life Office. Prospectuses, report, and every information may be obtained on application at the British Mutual Life Office, 17, New Bridge-street, Blackfriars. Rules, 6d. each copy, or 1s. by post.

CHARLES JAMES THICKE, Secretary.

EAGLE

INSURANCE COMPANY.

2, CRESCENT, NEW BRIDGE STREET, BLACKFRIARS, LONDON.

DIRECTORS.

ROBERT ALEXANDER GRAY, Esq., Chairman.
THOMAS DEVAS, Esq., Deputy-Chairman.

CHARLES BISCHOFF, Esq.	RICHARD HARMAN LLOYD, Esq.
THOMAS BODDINGTON, Esq.	W. A. PEACOCK, Esq.
NATHANIEL GOULD, Esq.	RALPH CHARLES PRICE, Esq.
CHARLES THOMAS HOLCOMBE, Esq.	THOMAS G. SAMBROOKE, Esq.
JOSHUA LOCKWOOD, Esq.	WILLIAM WYBROW, Esq.

ACTUARY AND SECRETARY.—CHARLES JELLICOE, Esq.

THE Business of the Company comprises Assurance on Lives and Survivorships, the Purchase of Life Interests, the Sale and Purchase of Contingent and Deferred Annuities, Loans of Money on Mortgage, &c.

This Company was established in 1807, is empowered by the Act of Parliament 53rd George III., and is regulated by Deed enrolled in the High Court of Chancery.

The Company was originally a strict Proprietary one. The Assured, on the participating scale, now participate quinquennially in four-fifths of the amount to be divided.

The Directors have availed themselves of the more accurate information recently obtained as to the rate of mortality amongst assured lives, and have modified the Tables originally constructed for the Company accordingly.

The Rates now charged are lower than those required by many of the Offices, and, as compared with them, a Bonus is in fact at once secured by effecting an assurance with the Eagle Company. Thus, the Premium required by one Office in particular for assurance of £1,000, at the age of 20, would secure, in the Eagle Office, no less than £1,250, that is to say, a Policy for the same amount, with an immediate addition of 25 per cent. to the sum assured.

To the present time (1853) the Assured have received from the Company, in satisfaction of their claims, upwards of £1,400,000.

The amount at present assured is £3,000,000 nearly, and the income of the Company is about £130,000.

At the last Division of Surplus, about £120,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, and not being engaged in mining or gold digging, to reside in any country,—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the Office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

ALLISON AND ALLISON

BEG to solicit an inspection of their STOCK of PIANOFORTES, manufactured after the most approved designs of modern and antique furniture, in Spanish Mahogany, Rosewood, French Walnut-tree, &c., from 25 Guineas upwards, at their old-established Warerooms, 76, DEAN STREET, SOHO; Messrs. Chappell's, 50, New Bond Street; and at Messrs. Cramer and Co.'s, Regent Street.

AMAZON LIFE ASSURANCE

AND

Loan Company and Sick Benefit Society.

For Life and Sick Assurance, Annuities and Endowments.—Head Offices, 1, Ironmonger-lane, London.

ROBERT GEORGE WEAR, Manager and Actuary.

Active Agents Wanted.

UNITED KINGDOM LIFE ASSURANCE COMPANY, 8, Waterloo-place, Pall Mall, London; 45, North Hanover-street, Edinburgh; 120, St. Vincent-street, Glasgow; and 47, Dame-street, Dublin.

Established 1834. Capital One Million.

Annual Income above £120,000, arising from the issue of upwards of 8,000 policies.

SPECIAL NOTICE.

Parties effecting Insurances with this Company have policies issued to them free of stamp duty.

By special Act of Parliament, INCOME TAX is recoverable from the Commissioners of Income Tax, on premiums paid to this Company for insurances effected by any person on his own life or on the life of his wife, provided such amount does not exceed one-sixth part of his whole amount of profits and gains. A copy of the clause of the Act may be obtained on application at the office, and every other information afforded by

EDWARD LENNOX BOYD, Resident Director.

Sept. 14, 1853.

PELICAN

LIFE INSURANCE COMPANY,

ESTABLISHED IN 1797.

70, Lombard-street, City; and 57, Charing-cross, Westminster.

DIRECTORS.

Robert Gurney Barclay, Esq.	Kirkman D. Hodgson, Esq.
William Cotton, Esq., F.R.S.	Thomas Hodgson, Esq.
William Davis, Esq.	Henry Lancelot Holland, Esq.
Richard Fuller, Esq.	J. Petty Muspratt, Esq.
James A. Gordon, M.D., F.R.S.	C. Hampden Turner, Esq., F.R.S.
Henry Grace, Esq.	Matthew Whiting, Esq.

N.B.—NO CHARGE MADE FOR POLICY STAMPS.

The present Septennial period, prior to the next Division of Profits will terminate on the 2nd July, 1854:—All Policies now effected (and afterwards continued in force for five years) on the *Participating Scale of Premium*, will share in the Surplus.

For Prospectuses and Forms of Proposal apply at the Offices as above, or to any of the Company's Agents.

ROBERT TUCKER, *Secretary*.

GUARDIAN

FIRE AND LIFE ASSURANCE COMPANY,

NO. 11, LOMBARD STREET, LONDON.

DIRECTORS.

SIR WALTER R. FARQUHAR, BART., Chairman.

FRANCIS HART DYKE, Esq., Deputy Chairman.

Henry Hulse Berens, Esq.	Stewart Marjoribanks, Esq.
John Dixon, Esq.	John Martin, Esq., M.P.
Sir W. M. T. Farquhar, Bart.	Rowland Mitchell, Esq.
Thomson Hankey, Jun., Esq. M.P.	James Morris, Esq.
John Harvey, Esq.	Henry Norman, Esq.
John G. Hubbard, Esq.	Henry R. Reynolds, Jun., Esq.
George Johnstone, Esq.	John Thornton, Esq.
John Labouchere, Esq.	James Tulloch, Esq.
John Loch, Esq.	Henry Vigne, Esq.

AUDITORS.

A. W. Robarts, Esq.	Henry Sykes Thornton, Esq.
Lewis Loyd, Jun., Esq.	John Henry Smith, Esq.

Geo. Keys, Esq., Secretary.—Griffith Davies, Esq., F.R.S., Actuary.

LIFE DEPARTMENT.—UNDER THE PROVISIONS OF AN ACT OF PARLIAMENT, this Company now offers to future Insurers FOUR-FIFTHS OF THE PROFITS, WITH QUINQUENNIAL DIVISION, OR A LOW RATE OF PREMIUM without participation of Profits.

The next division of Profits will be declared in June, 1855, when all Participating Policies which shall have subsisted at least one year at Christmas, 1854, will be allowed to share in the Profits.

At the several past divisions of Profits made by this Company the reversionary Bonuses added to the Policies from *one-half* the Profits amounted, on an average of the different ages, to about one per cent. per annum on the sums insured, and the total Bonuses added at the four septennial divisions, exceeded £770,000.

FOREIGN RISKS.—The extra premiums required for the East and West Indies, the British Colonies, and the northern parts of the United States of America, have been materially reduced.

INVALID LIVES.—Persons who are not in such sound health as would enable them to insure their lives at the Tabular Premiums, may have their lives insured at Extra Premiums.

LOANS granted on Life Policies to the extent of their values, provided such Policies shall have been effected a sufficient time to have attained in each case a value not under £50.

ASSIGNMENTS OF POLICIES.—Written Notices of, received and registered.

Medical fees paid by the Company; and no charge will be made for Policy Stamps.

Notice is hereby given, That Fire Policies which expire at Christmas must be renewed within fifteen days, at this Office, or with Mr. SAMS, No. 1, St. James's-street, corner of Pall Mall; or with the Company's Agents throughout the kingdom, otherwise they become void.

THE OAK

MUTUAL LIFE ASSURANCE AND LOAN COMPANY.

OFFICES, 49, MOORGATE STREET, LONDON,

Empowered pursuant to Act of Parliament.

DIRECTORS.

JOHN SIMMONS, Esq., 17, Gracechurch-street, City.
SAMUEL NOBLE, Esq., Greenwich.
HENRY REMINGTON, Esq., Holland-road, North Brixton.
MATTHEW MASON, Esq., Ivy-lane, City.
EDWARD LEGH, Esq., The Limes, Lewisham.
GEORGE ARNOLD, Esq., Pinnatead, Kent.
HENRY GEO. NOYES, Esq., M.D., Moorgate-street, City.
JOHN SEXTON, Esq., Springfield Lodge, Shepherd's Bush.
GEORGE VIRTUE, Esq., Ivy-lane, and 18, Finsbury-square.
WILLIAM MACNAGHTEN, Esq., Mincing-lane, and Ednadale Lodge, Herne-hill.
THOMAS WILSON, Esq., 103, 104, and 105, Cheapside, and York-terrace, Peckham.
ROBERT LINDSAY LECKIE, Esq., 34, Gloucester-gardens, Bayswater.

AUDITORS.

W. W. WILSON, Esq., Cheapside, and Queen's-road, Dalston.
G. R. PETTER, Esq., 102, Cheapside, and York-terrace, Peckham.
RICHARD FIELD, Esq., 34, Coleman-street, City.

BANKERS.

Sir CHARLES PRICE, Bart., MARRYAT, & Co., 3, King William-street, City.

PHYSICIANS.

H. G. NOYES, Esq., M.D., 42, Moorgate-street.
J. MACLEAN, Esq., M.D., 29, Upper Montague-street, Montague-square.

SOLICITORS.

Messrs. J. & J. H. LINKLATER, Size-lane, City.
R. J. COLE, Esq., 12, Furnivals' Inn, Holborn.

MANAGER AND ACTUARY.

B. H. STROUSBERG, Esq., F.R.G.S., 68, Mornington-road, Regent's-park.

THE OAK LIFE OFFICE undertakes all transactions involving every contingency of human life, whether they relate to the Upper or Middle Classes, which are now almost peculiarly the objects of Life Assurance, or to those in a humbler sphere—the industrious Labourer, Mechanic, or Artisan. The Constitution of the Office is upon the Mutual Principle, and embraces Assurances upon Single and Joint Lives and Survivorships, Endowments, and the granting of Immediate or Deferred Annuities.

THE FOLLOWING ARE THE LEADING FEATURES OF THE OFFICE :—

1. ALL POLICIES INDISPUTABLE, except in cases of fraud.
2. The Age of the Assured, on reasonable proof admitted in the Policy.
3. The first division of Profits amongst Policy-holders assured by Table No. 3, will take place on the 31st December, 1859, and will afterwards be annual.
4. Bonuses may either be added to the sum assured, received in cash, or applied in diminution or extinction of future premiums.
5. Non-participating Tables of Premiums on the lowest terms consistent with security.
6. No extra Premiums for residence in any part of Europe, the North American Colonies, the United States of America, not further west than the River Mississippi, nor further south than the latitude of Washington, New Zealand, Australia, Bourbon, the Mauritius, or the Cape.
7. All other Foreign and Colonial risks undertaken on liberal Terms.
8. The Medical Referees of Proposed Assurers in all cases remunerated by the Office.
9. Premiums payable yearly, half-yearly, or quarterly.
10. Declined and Diseased Lives, in all cases where Life is not immediately affected, are taken upon terms commensurate with the risk. The greatest facilities are afforded to Agents of other Offices in assuring the lives declined from time to time in their respective agencies.
11. The Industrial and Working Classes may effect Assurances of not less than £10, in which case the premium may be paid monthly.
12. The Office will purchase or make advances on Life Policies on which three annual premiums have been paid, and will in special cases where the Assurer is rendered incapable of continuing the payment of the Premiums maintain the existence of any such Policy for the benefit of the family of the Assured, all advances so made by the Office being a debt upon the Policy, upon which £5 per cent. interest will be charged.
13. Claims payable three months after satisfactory proof of death, or immediately after such proof.
14. *Loans granted to Assurers, and all charges strictly moderate.*
15. Endowments and every species of contingent Assurance, and immediate and deferred Annuities on highly advantageous terms.

Prospectuses and Forms of Application may be had at the Company's Offices, and of the Agents throughout the Kingdom.

B. H. STROUSBERG, Actuary and Manager.

N.B. Agents required in all parts of the Kingdom.

KENT

MUTUAL LIFE & FIRE ASSURANCE SOCIETIES.

No. 6, OLD JEWRY, LONDON;
5, WATERLOO PLACE, PALL MALL;
10, ALBION PLACE, HYDE PARK SQUARE;
149, SLOANE STREET, CHELSEA;
115, NEW STREET, BIRMINGHAM;
AND ROCHESTER, KENT.

LIFE.—Most moderate Premiums, half of which may remain unpaid.

ALL POLICIES INDISPUTABLE.

All Profits divisible Triennially among the Assured.

Liberty for Foreign Residence and Travel greatly extended.

FIRE.—Also most reasonable Premiums.

Guarantee Fund, £100,000. Last return 25 per cent.

Policies may be effected daily.

Prospectuses, Annual Reports, Forms of Proposals, and all other information will be supplied upon application, personally or by letter, at the Head Offices, or at any of the numerous Agencies throughout the United Kingdom.

GEORGE CUMMING, Manager.

TABLE GLASS AND CHINA.

GEORGE B. SANDER,

319, HIGH HOLBORN, (OPPOSITE GRAY'S INN),

RESPECTFULLY invites attention to his large and varied choice of DINNER, DESSERT, BREAKFAST, and TEA SERVICES, and TOILET SETS, Gilt, Enamelled, and Plain: Brilliant Table Glass, of every description; Parian and Alabaster Statuettes and Vases, Lustres, Foreign Ornamental Glass, &c. A neat Dinner Service, 108 pieces, to dine 12 persons, £1 18s., thence to Services of the richest description.

THE PAXTON SHAPE TEA AND BREAKFAST SERVICE,

Consisting of

12 Tea Cups and Saucers.
12 Coffee Cups.
6 Breakfast Cups and Saucers.
12 Breakfast Plates.

2 Cake Plates.
1 Sugar Box and Cover.
1 Bowl.
1 Milk Jug.
6 Egg Cups.

In White Porcelain, £1 18s. In White and Gold Porcelain, £2 14s. In Buff Earthenware, £0 15s.

Furnishing orders promptly executed, and delivered at the Railway Offices, and at the Wharves, Cartage free. The usual large stock of modern patterns kept on hand for the purpose of matching. Every description of Ware for Kitchen use.

PAPIER MACHE AND JAPAN

ROYAL WORKS

AND SHOW ROOMS.

JENNENS & BETTRIDGE,

Manufacturers, by Distinct Appointments,

TO THE QUEEN, H.R.H. PRINCE ALBERT, AND THE ROYAL FAMILY.

6, HALKIN STREET WEST, BELGRAVE SQUARE, LONDON,

AND 99, CONSTITUTION HILL, BIRMINGHAM.

JENNENS & BETTRIDGE had the honour to receive the only Medal awarded to this Manufacture by the Jurors of the Great Exhibition of 1851; and also the Gold Medal and the Honorary Testimonial of the Society of Arts.

N.B.—Their Show-Rooms contain an immense variety of every article manufactured in this material, consisting of Furniture, Tea Trays, Writing Desks, Inkstands, Work Boxes, &c. &c.

JAMES RYAN,

REMOVED TO 116, LONG ACRE, LONDON,

COMPOSITION ORNAMENT AND FRAME MANUFACTURER.

CARVERS, GILDERS, and UPHOLSTERERS are informed they can be supplied with

GLASS AND PICTURE FRAMES, CONSOLE TABLES, GIRANDOLES, BRACKETS, CORNICES, TRIPODS, AND CANDELABRAS, AT REDUCED PRICES;

ALSO FANCY WOOD MOULDINGS, IN LENGTHS OR JOINED INTO FRAMES.

The only House in London where every article is manufactured on the Premises.

A FEW FINE PICTURES FOR SALE.

MAW'S ENCAUSTIC TILE PAVEMENTS.

MAW & CO., send free per post their NEW BOOK OF DESIGNS (with Prices), adapting this most durable, economical, and decorative production of Mediæval Art to Entrance Halls, Passages, Conservatories, Verandahs, and every description of modern and ancient Building.

BENTHALL WORKS, NEAR BROSELEY, SHROPSHIRE.

CHUBB'S LOCKS, FIRE-PROOF SAFES, and CASH BOXES.

CHUBB'S PATENT DETECTOR LOCKS give perfect security from False Keys and Picklocks, and also detect any attempt to open them. They are made of all sizes, and for every purpose for which locks are applied, and are strong, secure, simple, and durable.

CHUBB'S PATENT LATCHES for Front Doors, Counting-house Doors, &c., are simple in construction, low in price, and quite secure; the keys are particularly neat and portable.

CHUBB'S PATENT FIRE-PROOF SAFES, BOOK-CASES, CHESTS, &c., made entirely of strong wrought iron, so as effectually to resist the falling of brickwork, timbers, &c., in case of fire, and are also perfectly secure from the attacks of the most skilful burglars.

CHUBB'S CASH and DEED BOXES, fitted with the DETECTOR LOCKS.

C. CHUBB and SON, 57, St. Paul's-churchyard, London; 16, Market Street, Manchester; 28, Lord Street, Liverpool; and Horsley Fields, Wolverhampton.

MODERATOR LAMPS.—IMPROVED PRINCIPLE.

—The Lamps sold by THOMAS PEARCE & SON are more simple, more strongly made, and much better finished, than any other kind. Every one is tried before it leaves the Manufactory. The improvements are very important, and peculiar to only these Lamps. The patterns, besides being very uncommon, include every style that is beautiful, artistic, and in good taste many of them belonging exclusively to T. P. & Son. The prices are so extremely moderate as to render those much-admired Lamps within the reach of all; while the economy and brilliancy of the light are generally admitted.

Direct Importers of Oil of the finest quality.

THOMAS PEARCE & SON, 23, Ludgate-hill.

FLOUR

WARRANTED UNADULTERATED.

Whites for Pastry, the best that can be made .....per Bus.		13s. 6d.
Fine Households	,,	12 9
Seconds	,,	12 0
Meal, for Brown Bread	,,	12 0

Delivered (not less than one pack) to any part of London, carriage free. Address, HENRY HORSNAILL & COMPY., Bullford Mill, Witham, Essex, or Caledonian-road, London. Terms Cash.

GAS CHANDELIERS, HALL LANTERNS, ETC.

TO GASFITTERS, IRONMONGERS, and the Trade generally.—The most complete assortment in London of every description of Gas-fittings suitable for drawing and dining-rooms, libraries, halls, &c. Every article manufactured on the premises, and marked with the wholesale price. Patent Gas Meters, Dr. Arnott's Improved Ventilators, &c., at D. HULETT & Co.'s, 55 & 56, High Holborn.

N.B.—Large Pattern Book of Engravings, with Price List, 10s. D. Hulett's Improved Service Cleanser.

THOMAS SALT & CO.,

EAST INDIA PALE ALE BREWERS.

BURTON-ON-TRENT.

STORES.

LONDON	22, HUNGERFORD WHARF.
LIVERPOOL.....	52, HENRY STREET.
MANCHESTER ..	37, BROWN STREET.
BIRMINGHAM...	26½, BULL STREET.
BRISTOL	BACK HALL, BALDWIN STREET.
NOTTINGHAM...	14, MILTON STREET.
DUBLIN.....	4, CROWN ALLEY.
EDINBURGH ...	17, DOWNIE PLACE.
DUNDEE	13, NEW INN ENTRY, HIGH STREET.

THE STRAND STATIONERY WAREHOUSE,

Account-book Manufactory, and General Printing-office.—STATIONERY of the best quality. Superior account-books made to order. Cards, circulars, notices, hand-bills, pamphlets, bill-heads, &c., printed in letter-press, lithography, or copper-plate. 500 circulars for 10s.; 500 cards, 5s.; card-plate engraved, and 100 superfine cards, 4s. Wedding orders executed in the first style.

BOULTER & Co., 143, Strand. N.B. West end depot for Chambers's Educational Works.

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Contracts entered into for the removal to any distance. Estimates sent gratis, including risk of damages, packing up furniture, china, glass, plate, wines, books, instruments, &c., wrappers, mats, boxes, hampers, &c., with waterproof coverings for bedding, and hire only charged.

Pictures, engravings, and works of art, packed in cases on an improved principle. Upholstery, Cabinet Furniture, and Bedding of every description at

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LIQUID INDIA RUBBER,

In Tin Canisters, at 1s., 2s., and 4s. each.

THIS Article will be found a superior substitute for either gum or paste, being always ready for use, and does not dry up or become mouldy. Persons desirous of binding their own papers, &c. &c., will find this Article particularly useful, as two or three coats applied to the backs of the leaves will bind them securely, without stitching. Drawings mounted with the Liquid India Rubber will be much more smooth and even than those mounted with common paste, as the Caoutchouc contains no moisture. It will render any linen, woollen, or cotton-fabric waterproof; tends to prevent moth; and is useful for many scientific purposes.

In addition to the above, there is a great variety of uses, too numerous to mention, for which it may be applied with advantage, and new applications will constantly suggest themselves when the Article is in use. *It is invaluable for mounting Calotypes.*

Brushes for using the Liquid India Rubber, 6d. each.

JOSEPH ROWBOTHAM & CO.,

INDIA RUBBER BOOKBINDERS,

70, CASTLE-STREET EAST,

Two doors east of Berners-street, Oxford-street.

A List of Prices for India-rubber Bookbinding may be had Gratis on application.

BOOK VARNISH (ROWBOTHAM'S). This truly wonderful VARNISH for restoring Old Bindings and giving them a freshness equal to new (applied with a piece of sponge, and dries instantly, leaving a permanent brightness), may be had of J. ROWBOTHAM, 70, Castle-street (two doors east of Berners-street), Oxford-street, in bottles, 1s. and 2s. each, or by order of any Bookseller or Druggist. A List of Prices for India Rubber Bookbinding may be had on application.

BOOKBINDING WITH THE PATENT INDIA-RUBBER BACK, which furnishes a flexible hinge to every leaf of the book, causes it to lie flat, and open freely without strain or breaking, as in the old binding. All kinds of Binding, including Music, Maps, Engravings, Albums, Manuscripts (which can be bound in no other way), promptly executed by J. ROWBOTHAM & Co., 70, Castle-street East, Oxford-street. A List of Prices to be had on application.

SURREY MART AND AGENCY OFFICE,

GEORGE STREET, RICHMOND.

ESTABLISHED 1776.

FREDERICK PIGGOTT most respectfully solicits the attention of the nobility, gentry, and public in general to his extensive assortment of Cabinet and Upholstery Goods of the newest designs and best workmanship, at the lowest possible prices. Parties waited on at any distance. Ladies' Needlework elegantly and fashionably mounted.

Inside and outside Blinds of every description.

TO UNDERTAKERS.—The Trade are informed that they can obtain Mourning Carriages, Feathers, Velvets, and every other requisite for Funerals, of Mr. PIGGOTT, Auctioneer and Undertaker, George-street, Richmond, Surrey, at London Prices.

CHEAP, LIGHT, AND DURABLE ROOFING.

CROGGON'S PATENT ASPHALTE ROOFING FELT has been extensively used, and pronounced efficient, and particularly applicable for warm climates.

1st. It is a non-conducter.—2nd. It is portable, being packed in rolls, and not liable to damage in carriage.—3rd. It effects a saving of half the timber usually required.—4th. It can be easily applied by any unpractised person.—5th. From its lightness, weighing only about 42 lb. to the square of 100 feet, the cost of carriage is small. Under slates in church and other roofs the Felt has been extensively used to REGULATE THE TEMPERATURE.

INODOROUS FELT, for damp walls, and for damp floors, under carpets and floor cloths; also for lining iron houses.

PRICE ONE PENNY PER SQUARE FOOT.

CROGGON and Co.'s PATENT FELTED SHEATHING for covering ships' bottoms, and DRY HAIR FELT, for covering steam boilers, pipes, &c., preventing the radiation of heat, and saving 25 per cent. of fuel.

Samples, testimonials, and full instructions, on application to CROGGON & Co., 2, Dowgate Hill, London, who beg to intimate that the Committee Rooms of the Houses of Parliament have been covered with their Felt for several years, and that it has been extensively used for covering the sheds and waiting rooms on the Landing Stage, Saint George's Pier Head, Liverpool, by order of the Dock Trustees, and very largely by the Birkenhead Dock Company.

SIR JAMES MURRAY'S FLUID MAGNESIA.

PREPARED under the immediate care of the Inventor, and established for upwards of thirty years by the PROFESSION, for removing BILE, ACIDITIES, and INDIGESTION, restoring APPETITE, preserving a moderate state of the bowels, and dissolving uric acid in GRAVEL and GOUT; also as an easy remedy for SEA SICKNESS, and for the febrile affection incident to childhood it is invaluable.—On the value of Magnesia as a remedial agent it is unnecessary to enlarge; but the Fluid Preparation of Sir James Murray is now the most valued by the profession, as it entirely avoids the possibility of those dangerous concretions usually resulting from the use of the article in powder.

Sold by the sole consignee, Mr. WILLIAM BAILEY, of Wolverhampton; and by all wholesale and retail Druggists and Medicine Agents throughout the British Empire, in Bottles, 1s., 2s. 6d., 3s. 6d., 5s. 6d., 11s., and 21s. each.

☞ The ACIDULATED SYRUP in Bottles, 2s. each.

N.B.—Be sure to ask for "Sir James Murray's Preparation," and to see that his name is stamped on each label, *in green ink*, as follows:—"James Murray, Physician to the Lord Lieutenant."

STIFF STAYS SUPERSEDED.—By WHITTAKER'S ELASTIC BODICE, elegance of figure is obtained, and all pulmonary complaints prevented. Fastening in front. Worn by ladies of rank. Price from 10s. Waist, riding, and accouchement belts. Prospectus and self-measurement paper sent on receipt of a stamp.

Mesdames A. & F. WHITTAKER, 5, Gerrard-street, Soho, opposite Rimmel's, perfumer.

F. & C. OSLER,

44, OXFORD STREET, LONDON.—MANUFACTORY, BROAD STREET, BIRMINGHAM.—ESTABLISHED 1807.

MANUFACTURERS OF GLASS CHANDELIERS, GLASS LUSTRES, TABLE GLASS, &c. &c.

A SELECT AND EXTENSIVE STOCK, IN EVERY VARIETY OF PATTERN,

OF

RICHLY-CUT CRYSTAL GLASS CHANDELIERS,

WITH GLASS BRANCHES, FOR DRAWING ROOMS, &c.

ELEGANT CRYSTAL GLASS CHANDELIERS FOR GAS,

(Made from "REGISTERED" DESIGNS), with GLASS BRANCHES, &c.; suitable for DRAWING ROOMS and BALL ROOMS.

The more extensive use of Gas in private dwellings has induced Messrs. OSLER to direct their particular attention to the manufacture of this class of articles—which, with a view to their general adoption, are offered at very moderate prices. Purchasers can select from a great variety of patterns, to which additions are being constantly made.

Theatres, Concert, Assembly, and Ball Rooms, Lighted by Estimate, on the Lowest Terms.

A LARGE AND CHOICE ASSORTMENT, IN NEW AND BEAUTIFUL DESIGNS, OF

HANDSOMELY CUT-GLASS LUSTRES AND GIRANDOLES.

BEST CUT TABLE GLASS, IN EVERY VARIETY.

BEST CUT-GLASS DECANTERS, at all prices
BEST AND COMMON WINE GLASSES
BEST AND COMMON TUMBLERS

FINGER GLASSES AND MONTEITHS
BUTTER COOLERS AND SUGAR BASINS
JELLY AND CUSTARD GLASSES

CUT-GLASS AND FROSTED JUGS
HOCK BOTTLES AND GLASSES
SALT-CELLARS

ICE PLATES, ICE DISHES, AND ICE PAILS
WATER CARAFTS AND GOBLETS
FLOWER VASES

TOILET BOTTLES
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GLASS EPERGNES, &c.

FAMILY CREST AND REGIMENTAL BADGES ENGRAVED.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,

(The latter selected and imported by Messrs. OSLER) in the greatest variety.

FLOWER VASES, RICHLY-DECORATED, JEWEL AND OTHER ORNAMENTAL STANDS, DRAWING ROOM ORNAMENTS, &c. &c., OF EVERY DESCRIPTION.

CLUB, MESS, AND GENERAL FURNISHING ORDERS FOR GLASS, PROMPTLY EXECUTED.

OIL COLOUR PICTURES.

CAUTION.—Many complaints having been made at Mr. BAXTER'S Offices of parties attempting to pass off their HASTILY GOT-UP and INFERIOR subjects as Mr. BAXTER'S Productions, by closely IMITATING his PRIVATE STAMP, which he had introduced to verify the genuineness of his Pictures, and prevent their being taken for the works of other persons, he begs to give notice to the Public that all his future productions will be embossed with his AUTOGRAPH in the centre of the die, and surrounded by the words "Inventor and Patentee, 11 & 12, Northampton Square."

The accompanying engraving is an outline of the die. The penalties attached to the imitation of an Autograph are well known. To that protection Mr. BAXTER feels that he may add the sense of Justice of the Public, who are best able to appreciate his productions.

Attention is requested to the fact that, while the name of BAXTER is conspicuous on the imitation of the Patentee's private stamp, the names of the Licensees are put upon their pictures so huddled together, as not to appear to a common observer. Another Licensee has also made similar attempts to pass off his work, more closely IMITATING THE PRIVATE STAMP OF THE PATENTEE by adding the Crown to the imitation.

CARTOONS OF RAPHAEL.—Many persons having been misled by an advertisement lately issued, announcing the publication of the above pictures, the same being so worded as to lead to the supposition that they were the works of the Patentee, Mr. BAXTER, the Inventor and Patentee of Oil Colour Picture Printing, not wishing to bear the discredit of these productions, feels it necessary to inform the Public that they are **NOT** executed by him. It is true Mr. BAXTER has granted licenses to work his patented invention, for which the parties have paid large sums, but it gives no right to any party to insert advertisements injurious to the Patentee. The advertised Pictures being announced as the most successful examples of the invention, for the truth of which Mr. BAXTER invites the attention of the Public to them, and deems it necessary to say that, from his knowledge of the Fine Arts, THEY are quite the reverse, being very slightly got up; incorrect in colour; blues, reds, yellows, browns, and greens, anywhere; and the colour not bearing the slightest resemblance to the originals.

It would be impossible for the general reader of the advertisement not to infer that the works in question were those of the Patentee himself; and it is this impression which he feels it his duty to remove.

Mr. BAXTER takes this opportunity of announcing, that he intends, at the wish of several Publishers, to get up the whole of the CARTOONS OF RAPHAEL, &c. &c., from the Pictures at Hampton Court Palace, also the Gems of the National Gallery, Windsor Castle Dulwich Gallery, the principal Galleries of the Continent of Europe, and of the Nobility and Gentry in this country, CORRECT IN COLOUR AND EXPRESSION, and executed in the same manner as his former approved productions; they will be proceeded with forthwith under the title of "BAXTER'S HISTORICAL, SCRIPTURAL, ARCHITECTURAL, AND LANDSCAPE GALLERY."

THE FOLLOWING SUBJECTS WILL BE PUBLISHED IMMEDIATELY—

	s.	d.		s.	d.
The Ascension; a companion Picture to "The Descent from the Cross"	3	0	The Head of Christ, (Ecce Homo), after GUIDO	1	6
The Crucifixion, representing the Ninth Hour	3	0	The Infant Samuel; after Sir JOSHUA REYNOLDS	1	6

A Series of other Religious Subjects are being completed, and will be published as early as possible.

PATENTEE'S OFFICES, 11 & 12, NORTHAMPTON SQUARE, LONDON.

F. LEAKE'S RELIEVO LEATHER; Tapestry Hangings and Ornaments in Relief, for Walls, Ceilings, Halls, Dining and Drawing Rooms; Screens, Cornices, Libraries, and Frames; Bookbindings and Albums; Leather Flowers, Fruits, and Foliage in great variety, and at moderate charges, at F. LEAKE'S 9, Warwick-street, Regent-street.

Just Published,

CASES OF CANCER, LUPUS, and ULCERS,

CURED BY DR. PATTISON'S NEW REMEDY.

Dr. Pattison's Pamphlet, on the above forwarded on receipt of three postage stamps, to Mr. BUMPUS, Bookseller, 159, Oxford-street.

SCOTTISH AND IRISH LINEN WAREHOUSE,

261, OXFORD STREET, NEAR NORTH AUDLEY-STREET.

DAVID BIRRELL, Manufacturer of TABLE LINEN.—Every description of Household Linens, Blankets, &c., at moderate prices.

THE

ART-JOURNAL ADVERTISER.

No. 188. LONDON: FEBRUARY, 1854.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

NOTICE IS HEREBY GIVEN to the Members and Students, that SIR RICHARD WESTMACOTT, R.A., the Professor of Sculpture, will deliver his first Lecture on Monday Evening, the 13th of February, at Eight o'clock, and his succeeding Lectures on the five following Mondays.

JOHN PRESCOTT KNIGHT, R.A., Sec.

NOTICE TO ARTISTS.

ALL WORKS intended for the ensuing EXHIBITION of THE NATIONAL INSTITUTION OF FINE ARTS, must be delivered at the Gallery, free of expense, on Monday the 20th, or Tuesday the 21st inst.

BELL SMITH, Secretary.

Portland Gallery, 316, Regent-street,
February 1, 1854.

ROYAL POLYTECHNIC INSTITUTION.

PATRON:—H.R.H. PRINCE ALBERT.

MAGNIFICENT PHOTOGRAPHIC PICTURES, prepared expressly for this Institution by Monsieur Ferrière, of Paris, exhibited on a surface of about a thousand square feet, with an ENTIRELY NEW SERIES of DISSOLVING VIEWS. Daily at a Quarter-past Four, and in the Evenings at a Quarter-past Nine.

LECTURE by Dr. BACHHOFFNER on WILKINS'S NEW PATENT UNIVERSAL ELECTRIC TELEGRAPH.

LECTURE by J. H. PEPPER, Esq., on SPONTANEOUS COMBUSTION, with Brilliant Experiments.

Open Mornings and Evenings. Admission, 1s.; Schools and Children under Ten years of age, Half-price.

ROYAL POLYTECHNIC READING and CHESS ROOMS, 5, CAVENDISH SQUARE.

Noblemen and Gentlemen are respectfully informed that the Annual Subscription to these Rooms is reduced to Two Guineas, which includes the entrée to the Institution.

R. I. LONGBOTTOM, Secretary.

WINTER EXHIBITION OF PHOTOGRAPHY.

AN ENTIRELY NEW COLLECTION OF PHOTOGRAPHIC PICTURES, including Mr. Robertson's Views of Constantinople, M. Martens's magnificent Scenery among the Glaciers of Switzerland, and Mr. De la Motte's Progress of the Crystal Palace, at Sydenham, IS NOW OPEN. Admission, 6d. Photographic Institution, 168, New Bond-street.

NOTICE TO ARTISTS.

EXTENSION OF TIME FOR THE RECEPTION OF WORKS OF ART.

BELFAST FINE ARTS ASSOCIATION and Exhibition of Modern Works in Painting, Sculpture, and Architecture.

PRESIDENT.
The Lord Dufferin and Clandeboye.

VICE PRESIDENTS.

Marquis of Londonderry.	Wm. M. Cairns, Esq., M.P.
Marquis of Downshire.	Wm. M'Gee, Esq., M.D., Mayor.
The Lord Bishop of Down and Connor and Dromore.	Richard Blackiston Houston, Esq., J.P.
Lord Lurgan.	William Sharman Crawford, Esq.
Sir James Emerson Tennant.	Fredric Henry Lewis, Esq., Mayor Elect.
Sir Robert Bateson, Bart.	
Richard Davison, Esq., M.P.	

The THIRD EXHIBITION of the above Association will open at Belfast in the first week in April. All Works of Art intended for this Exhibition must be forwarded to the Society's Agent, Mr. GREEN, 14, Charles-street, Middlesex Hospital, London, on or before the 1st of March, or to the Exhibition Rooms, Victoria-hall, Belfast, addressed to the Secretaries. The expense of carriage of the productions of those artists only to whom the Association Circular has been sent will be defrayed by the Committee.

By order of Committee.
CLAUDE L. NURSEY. } Honorary
WM. S. TRACY. } Secretaries.

TO ARTISTS, SCULPTORS, ETC.

THE MANCHESTER FINE ART GALLERY, BRIDGE STREET, will be Opened in February, for the Sale of Works of Art.

The acknowledged want of a Gallery for the Exhibition of Works of Art in the important city of Manchester, has induced H. WHAITE to erect one in connection with his new premises (opposite those he has occupied for nearly 30 years), where he will be happy to exhibit first-class Works in Painting or Sculpture, either for sale or otherwise.

London references on application.

CHELTENHAM GREAT EXHIBITION OF 1854.

TO OPEN ON THE 1st JUNE.

IN addition to all kinds of Horticultural Productions, this Exhibition will comprehend every description of Implement or Article manufactured, designed, taken from, or in any way connected therewith.

Programmes, Schedules of Prizes, &c., may be obtained on application to the Secretary, Mr. HENRY J. COCHRANE.

128, High-street, Cheltenham.

DIATONIC FLUTE, by Royal Letters Patent. Full particulars, showing the many advantages of this instrument, with certificate of professors, including Mr. Richardson, flautist to Her Majesty, forwarded free. Manufactory, 135, Fleet-street. A. SCCIAMA, Patentee.

N.B.—Mr. RICHARDSON continues to give Lessons at the above address.

SIR EDWIN LANDSEER'S "RETURN FROM DEER-STALKING."

Engraved on Steel by RYAN.

SUBSCRIBERS of One Guinea to the ART-UNION OF GLASGOW for 1854, besides other advantages, secure a copy of this very beautiful Engraving. May be seen, and Membership secured, on application to

12, Moorgate street. GEORGE GRANT, Hon. Sec.

Choice modern Engravings.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on Friday, February 17, at 1 precisely, a PORTION of the choice COLLECTION of ENGRAVINGS, the property of a distinguished amateur, comprising the works of some of the most eminent engravers of the Italian, French, German, and English modern schools, in the finest states and condition, more especially those of Raphael, Morghen, Toschi, Anderloni, Schiavone, Perfetti, Wille, Masson, Richomme, Forster, Martinet, Muller, Strange, and Woollett, some few of which are in elegant gilt frames, with plate-glass, a small collection of English portraits, drawings, &c. To which is added a portfolio of some of the finest specimens in first proofs, &c., from the works of Sir Joshua Reynolds. May be viewed two days preceding and catalogues had.

The Collection of Pictures of the late Robert W. Eyles, Esq.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on Saturday, February 18, at 1 precisely, by order of the Executors, the COLLECTION of ITALIAN, Flemish, Dutch, French, and English PICTURES, of Robert W. Eyles, Esq., deceased, removed from Brickwood House, Croydon; comprising a grand Sea-port, with figures, by Claude; the Assumption of the Virgin, by Rubens; a River Scene, by Cuyp; Cupids as Warriors, an elegant work of Van Loo; a River Scene, by Constable; Interiors, by Teniers and Justus van Huysum; and specimens of the following and their pupils:—

Baroccio	Canaletti	Mommers	Huggins
Correggio	Artois	Solmacker	Moriand
C. Dolce	V. Harpe	Lotens	Pether
J. Bos	Le Duc	De Witte	Reinagle.
Honthorst	Antonissen	Arnold	Shayer
Zuccarelli	Romeyn	Henderson	Williams.

May be viewed three days preceding and catalogues had.

THE CABINET of ENGLISH PICTURES of the late EDWARD HASTINGS, Esq.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, in the month of March, by order of the Executors, the beautiful CABINET of ENGLISH PICTURES of EDWARD HASTINGS, Esq., deceased, removed from 63, Upper Norton-street; comprising Rouen Cathedral and the Gate of St. Jean at Bordeaux, two beautiful works of David Roberts, R.A.; Cattle Reposing, Sunset, by Sydney Cooper, R.A.; Italian Peasants Dancing, an elegant work of Edmondstone; capital Landscapes by Naasmyth, Morland, and O'Connor, and specimens of the following:

Blake	Fraser	Kobell	Towne
Bristowe	Fragonard	Luny	Verbruggen
Cockburn	Gill	Ommeganck	Vickers
Cundell	Gritten	Powell	Wilson
De Brackelaer	Hancock	Shayer	Watts
Etty, R.A.	Hogarth	Tull	Williams.

Also, a few by old masters, including a Girl with a Bird, an elegant work by Greuze, &c., &c.—May be viewed three days preceding, and catalogues had.

MONTHLY SALE OF PICTURES, DRAWINGS, AND WORKS BY MODERN ARTISTS, *the originality of which will be guaranteed to the purchasers.*

MR. GEO. ROBINSON respectfully notifies that his next Sale will take place at his Rooms, 21, Old Bond-street, on Thursday, February 2, at 1 precisely, and will include specimens by the undermentioned Artists:—

J. W. Allen	Gunn.	Morris.	Sinnett.
Bond.	Hardy.	Mclan.	Solomon.
Boddington.	Harris.	Naish.	Stark.
Chester.	Hemsley.	Niemann.	Soper.
Claxton.	Jones.	O'Connor.	Vickers
Clint.	Joy.	O'Neil.	Willcocks.
Cooper.	Maddox.	Poole, A.R.A.	Wilson.
Dexter.	Middleton.	Rolfe.	Wingfield.
Penn.	Montagu.	Rolt.	Woolmer, &c.

Water-Colour Drawings by—

Absolon.	S. Cooper, A.R.A.	Liverseege	Rayner.
De Wint.	Knell.	Pyne.	Salmon, &c.

May be viewed two days prior, and catalogues had.

TO ARTISTS AND OTHERS.

BURLINGTON GARDENS.—TO BE LET, unfurnished, a SUITE OF THREE ROOMS, one of them 32 feet by 16 and 13 ft. 6in. high, fronting the north, with three large windows cut up to the ceiling, and some other accommodation if required. Apply to view at No. 24, Old Bond-street and to treat to Mr. LAMBE, House Agent, &c., at his (only) Offices, No. 65, New Bond-street.

GLASS MOSAIC.

GEORGE HENRY STEVENS,

DECORATIVE ARTIST IN MOSAIC,

HAVING most successfully revived the Ancient Art of Byzantine Mosaic, and received the Highest Patronage this realm affords, also H. R. H. the PRINCE OF PRUSSIA, H. R. H. PRINCE FREDERICK OF THE NETHERLANDS, their Majesties the KING AND QUEEN OF HANOVER, begs respectfully to solicit an inspection of his *elegant Mosaic Tables*, Candelabra, Pier and Console Tables, Chess Boards, Urn Stands, &c. &c. Visitors to London will find the novelty and beauty of the productions in Glass Mosaic will well repay the trouble of a visit to the Depot.

14, Stafford-row, Buckingham-gate, Pimlico.

MAYALL'S DAGUERREOTYPE PORTRAIT GALLERIES,

224, REGENT STREET (CORNER OF ARGYLL PLACE), AND 433, WEST STRAND.

MR. MAYALL invites inspection of his newly patented process for producing crayon effects in daguerreotype miniatures, also his extensive collection of original portraits of Parliamentary, scientific, literary, and theatrical celebrities. Portraits taken daily in the highest style of art.

"Mr. Mayall's crayon pictures are much distinguished for the beauty of their execution—the tint being harmonious and neutral, the various textures of flesh, hair, drapery, &c., discriminated with a painter's taste, and an entire absence of a certain commonness of aspect which has tended hitherto to disparage this art."—*Athenæum, May* 28, 1853.

"We must admit that we have never seen anything in photographic portraits so truly artistic as these; they have all the force and beauty of an exquisite mezzotinto engraving, hence the appropriate name of 'crayon portraits,' by which Mr. Mayall designates them. We saw, in his gallery, a score or two of portraits of men whom we know personally; each one was *the man himself*—a living likeness, such as the most skilful painter could never set before us: they are as far superior to the multitude of photographic caricatures one sees in every great thoroughfare, as a delicate engraving on steel or copper is to a coarse woodcut."—*Art-Journal, October*, 1853.

Prospectuses on application or by post.

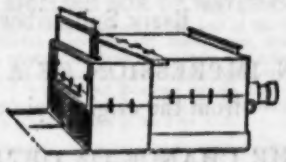
PHOTOGRAPHIC PICTURES.—A Selection of the above beautiful productions may be seen at BLAND & LONG'S, 153 Fleet-street, where also may be procured Apparatus of every description, and Pure Chemicals for the practice of Photography in all its branches.

A Catalogue of Photographic Apparatus may be had on application.

BLAND & LONG, OPTICIANS,
Photographical Instrument Makers and Operative Chemists, 153, Fleet-street, London.

STEREOSCOPES AND STEREOSCOPIC PICTURES.—BLAND & LONG, 153, Fleet-street, Opticians and Photographical Instrument Makers, invite attention to their stock of STEREOSCOPES of all kinds and in various materials, also to their large assortment of STEREOSCOPIC PICTURES for the same in DAGUERREOTYPE, on PAPER, and Transparent Albumen Pictures on GLASS. These Pictures, for minuteness of detail, and truth in the representation of natural objects, are unrivalled.

PHOTOGRAPHIC CAMERAS.



OTTEWILL'S REGISTERED DOUBLE-BODIED FOLDING CAMERA is superior to every other form of Camera from its capability of elongation or contraction to any focal adjustment, its portability, and its adaptation for taking either views or portraits.

The Camera may be had of A. ROSS, 2, Featherstone-buildings, High Holborn.

Every description of Camera, Slides, or Tripod Stands may be obtained at his *Manufactory*, 24, Charlotte-terrace, Copenhagen-street, Barnsbury-road, Islington.

THE TRADE SUPPLIED.

New Inventions, Models, &c., made to order, or from drawing.

WHOLESALE PHOTOGRAPHIC AND OPTICAL WAREHOUSE.

J. SOLOMON, 22, Red Lion-square, London. Depot for the Pocket Water Filter.

BANK OF VICTORIA, AUSTRALIA.—The LONDON AND WESTMINSTER BANK are prepared to issue, at their Head Office, in Lothbury, LETTERS of CREDIT, and BILLS at 30 days' sight, upon the Bank of Victoria, Melborne, Port Philip, and upon the Branches of that Bank, at Geelong and Belfast, at a charge of 2 per cent.

J. W. GILBART, General Manager.

NEW PATENT PROCESS OF ORNAMENTATION.

LICENSES GRANTED.

GOLD AND SILVERSMITHS, Manufacturers in Electro-Plated and other Metals, can have their own private Patterns or otherwise.

The Patent Process is simple, inexpensive, and effective.

Apply at Cambridge-street Union Rolling Mills.

R. W. WINFIELD, Proprietor.

Birmingham, January 6th, 1854.

ENGRAVINGS AND ETCHINGS.

GEORGE LOVE, 81, BUNHILL ROW, FINSBURY, LONDON, informs Collectors he has on Sale a valuable and rare assemblage of Engravings and Etchings by and after Berghem, Teniers, Ostade, Rembrandt, Gerard-Douw, Goltzius, &c. A Catalogue forwarded for two postage stamps. Part I, containing Engravings by Earlom, Raphael-Morghen, Wille, Strange, Woollett, &c., sent for two stamps.

Also a List of Engravings after J. M. W. Turner, R.A. may be had for two stamps.

*** Established above 50 years.

ART-UNION OF LONDON,

444, WEST STRAND.

INSTITUTED 1837.

INCORPORATED BY ROYAL CHARTER, 10TH VICTORIÆ, 1846.

President.

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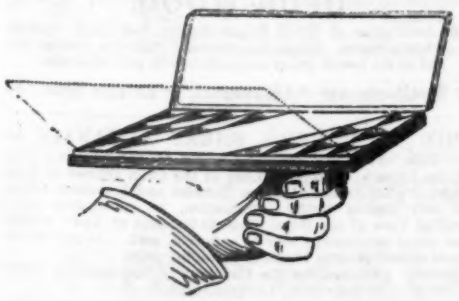

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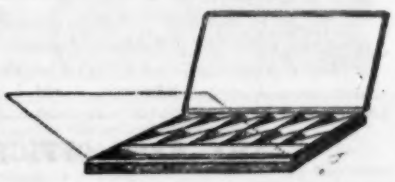

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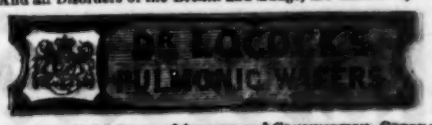

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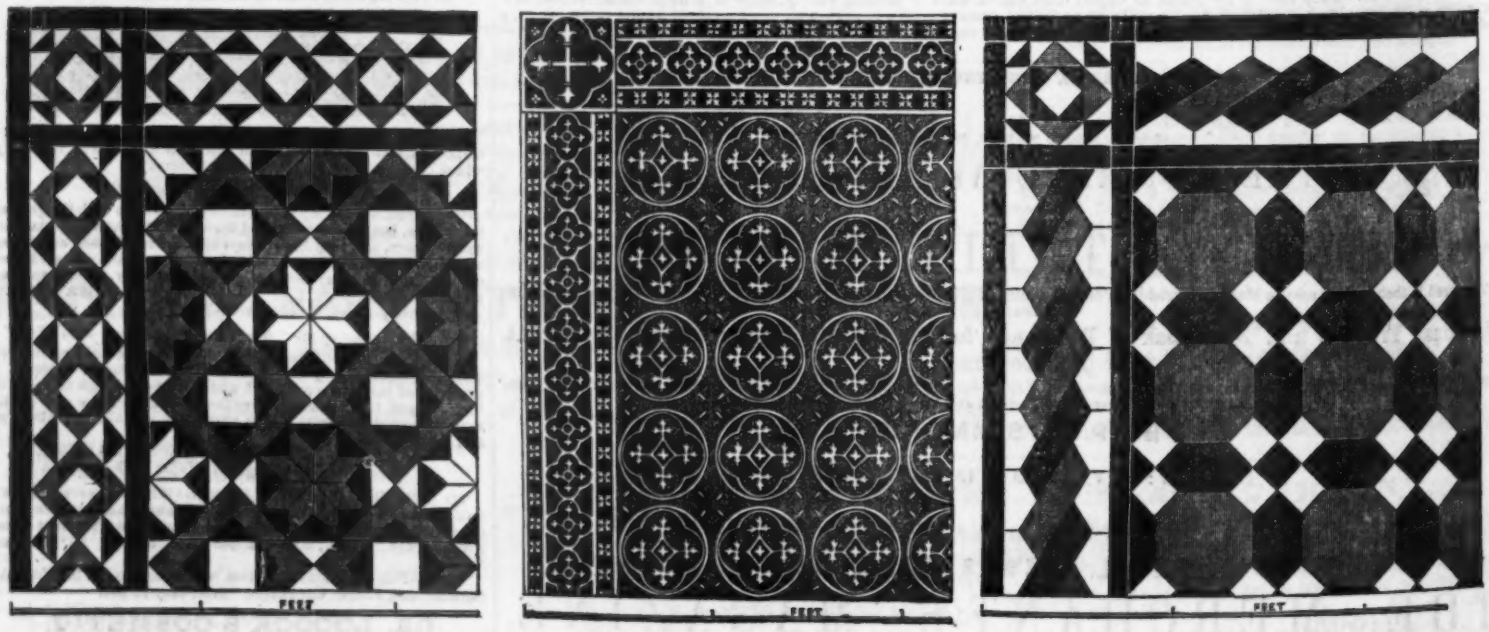

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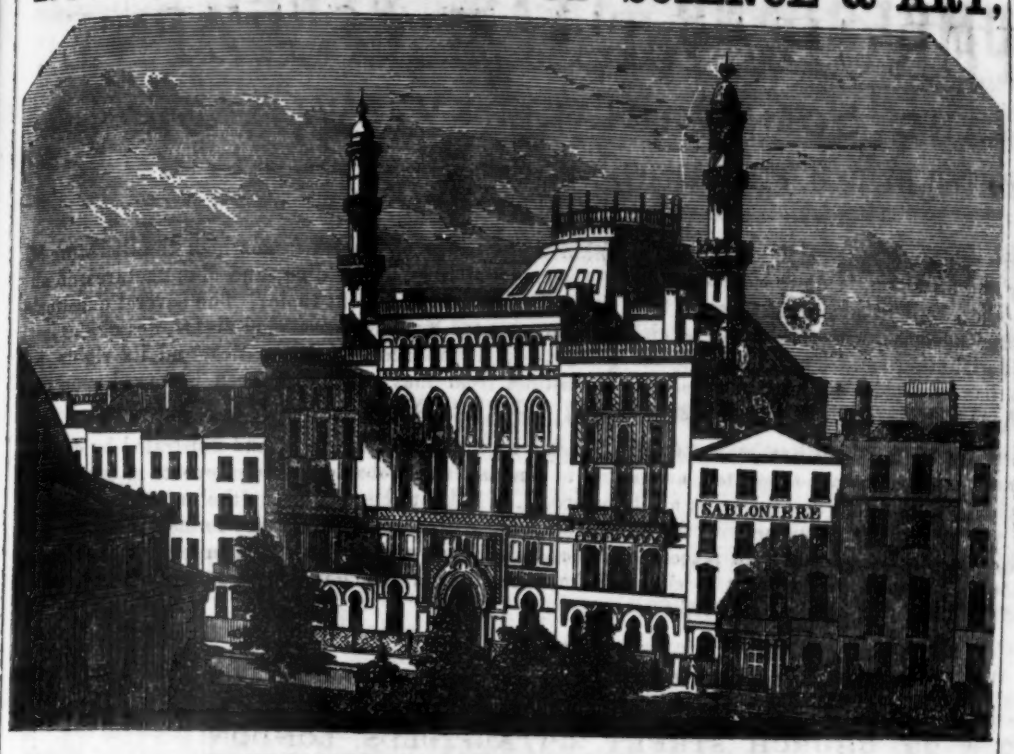

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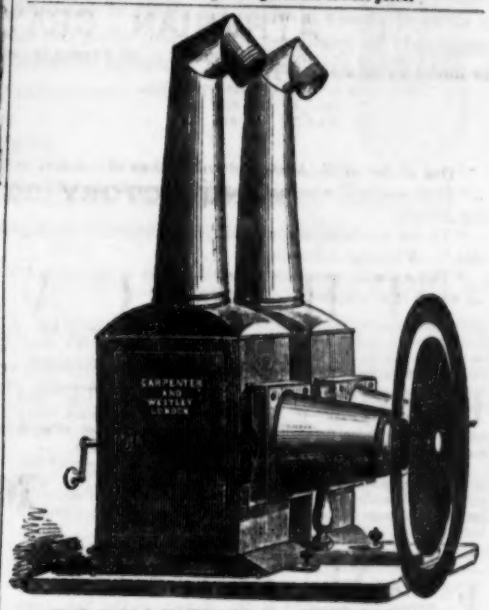

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CAUTION!—On the wrapper of each Bottle are the words ROWLANDS' MACASSAR OIL, in two lines. The same are engraven on the back of the wrapper nearly 1,500 times, containing 29,028 letters.

Sold by A. ROWLAND & SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.

SIR JAMES MURRAY'S FLUID MAGNESIA.

PREPARED under the immediate care of the Inventor, and established for upwards of thirty years by the PROFESSION, for removing BILE, ACIDITIES, and INDIGESTION, restoring APPETITE, preserving a moderate state of the bowels, and dissolving uric acid in GRAVEL and GOUT; also as an easy remedy for SEA SICKNESS, and for the febrile affection incident to childhood it is invaluable.—On the value of Magnesia as a remedial agent it is unnecessary to enlarge; but the Fluid Preparation of Sir James Murray is now the most valued by the profession, as it entirely avoids the possibility of those dangerous concretions usually resulting from the use of the article in powder.

Sold by the sole consignee, Mr. WILLIAM BAILEY, of Wolverhampton; and by all wholesale and retail Druggists and Medicine Agents throughout the British Empire, in Bottles, 1s., 2s. 6d., 3s. 6d., 5s. 6d., 11s., and 21s. each.

☞ The ACIDULATED SYRUP in Bottles, 2s. each.

N.B.—Be sure to ask for "Sir James Murray's Preparation," and to see that his name is stamped on each label, *in green ink*, as follows:—"James Murray, Physician to the Lord Lieutenant."

A NEW DISCOVERY.—MR. HOWARD, Surgeon-Dentist, 52, Fleet-street, has introduced an entirely NEW DESCRIPTION of ARTIFICIAL TEETH, fixed without springs, wires, or ligatures. They so perfectly resemble the natural Teeth as not to be distinguished from the original by the closest observer; they will NEVER CHANGE COLOUR or DECAY, and will be found very superior to any teeth ever before used. This method does not require the extraction of roots or any painful operation, and will give support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth rendered sound and useful in mastication.

52, Fleet-street. At home from Ten till Five.

THE PERFECT SUBSTITUTE FOR SILVER.

THE REAL NICKEL SILVER, introduced Twenty Years ago by WILLIAM S. BURTON,

When Plated by the patent process of Messrs. Elkington and Co., is beyond all comparison the very best article next to sterling Silver that can be employed as such, either usefully or ornamentally, as by no possible test can it be distinguished from real Silver.

	Fiddle Pattern.	Thread or Brunswick Pattern.	King's Pattern.	
Tea Spoons	18s.	26s.	32s.	per doz.
Dessert Forks	30s.	40s.	46s.	,,
Dessert Spoons	30s.	42s.	48s.	,,

	Fiddle Pattern.	Thread or Brunswick Pattern.	King's Pattern.	
Table Forks	40s.	56s.	64s.	per doz.
Table Spoons	40s.	58s.	66s.	,,

Tea and Coffee Sets, Waiters, Candlesticks, &c., at proportionate prices. All kinds of replating done by the patent process.

CHEMICALLY PURE NICKEL, NOT PLATED.

	Fiddle.	Thread.	King's.	
Table Spoons and Forks, full size	12s.	28s.	30s.	per doz.
Dessert ditto and ditto	10s.	21s.	25s.	,,

	Fiddle.	Thread.	King's.	
Tea Spoons	5s.	11s.	12s.	per doz.

WILLIAM S. BURTON HAS TEN LARGE SHOW ROOMS (all communicating)

Exclusive of the Shop, devoted solely to the show of GENERAL FURNISHING IRONMONGERY (including Cutlery, Nickel Silver, Plated and Japanned Wares, Iron and Brass Bedsteads), so arranged and classified that Purchasers may easily and at once make their selections. Catalogues, with engravings, sent (per post) free. The money returned for every article not approved of.

39, OXFORD STREET, (corner of Newman-street), 1 & 2, NEWMAN STREET, and 4 & 5, PERRY'S PLACE.

ESTABLISHED, A.D. 1820.

INFANTS' AND CHILDREN'S DRESSES, OVER GARMENTS, &c.

INFANTS' DRESSES, CLOAKS, HOODS, HATS, BONNETS,

LONG AND SHORT ROBES, CAMBRIC AND LAWN CAPS,

DAY AND NIGHT GOWNS, OPEN AND ROUND SHIRTS, ROBE BLANKETS,

BABY LINEN IN COMPLETE SETS, OR OTHERWISE,

WITH EVERY OTHER ARTICLE IN

CLOTHING REQUIRED FOR A YOUNG FAMILY.

THUS OBVIATING THE TROUBLE AND INCONVENIENCE IN GOING TO VARIOUS SHOPS WHEN INFANT AND JUVENILE CLOTHING IS REQUIRED.

TRIMMED BASSINETS AND BASKETS.

At SHEARMAN'S, 5, FINSBURY PAVEMENT, (between the Bank and Finsbury Square.)

AN ILLUSTRATED PAMPHLET, AFFORDING ADDITIONAL INFORMATION, SENT FREE.

TEA IS GETTING DEARER;

THIS IS THEREFORE THE TIME TO BUY.

PHILLIPS and COMPANY are still SELLING at OLD PRICES, although the Market Value of Tea has risen 3d. to 4d. per lb., and will be still higher. The Teas worth purchasing are—

The strong CONGOU TEA, at 3s. 4d. per lb.
The prime SOUCHONG TEA, at 3s. 6d. and 3s. 8d.
The best LAPSANG SOUCHONG TEA, at 4s.

The prime GUNPOWDER TEA, at 4s. and 4s. 8d.
The delicious GUNPOWDER, at 5s.
The best Pearl GUNPOWDER, at 5s. 4d.

ALL WHO PURCHASE AT THESE PRICES WILL SAVE MONEY, AS TEAS ARE GETTING DEARER.

The best Mocha and the best West India COFFEE at 1s. 4d. Prime Coffee at 1s. and 1s. 2d. per lb.

Teas, Coffees, and all other goods, sent carriage free, by our own vans and carts, if within eight miles; and TEAS, COFFEES, and SPICES, sent carriage free to any part of England, if to the value of 40s. or upwards, by

PHILLIPS & COMPANY, TEA AND COLONIAL MERCHANTS, No. 8, KING WILLIAM-STREET, CITY, LONDON.

PHILLIPS and Co.'s Price List of RAISINS, CURRANTS, IMPERIAL PLUMS, FIGS, &c., is now ready, and is sent, post-free, on application.

CHUBB'S LOCKS, FIRE-PROOF SAFES, and CASH BOXES.

CHUBB'S PATENT DETECTOR LOCKS give perfect security from False Keys and Picklocks, and also detect any attempt to open them. They are made of all sizes, and for every purpose for which locks are applied, and are strong, secure, simple, and durable.

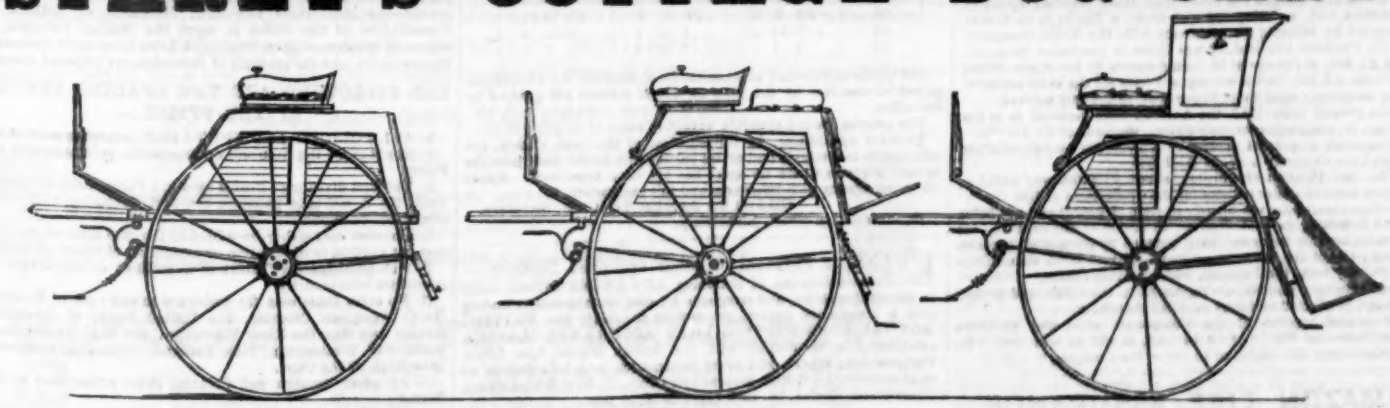
CHUBB'S PATENT LATCHES for Front Doors, Counting-house Doors, &c., are simple in construction, low in price, and quite secure; the keys are particularly neat and portable.

CHUBB'S PATENT FIRE-PROOF SAFES, BOOK-CASES, CHESTS, &c., made entirely of strong wrought iron, so as effectually to resist the falling of brickwork, timbers, &c., in case of fire, and are also perfectly secure from the attacks of the most skilful burglars.

CHUBB'S CASH and DEED BOXES, fitted with the DETECTOR LOCKS.

C. CHUBB and SON, 57, St. Paul's-churchyard, London; 16, Market Street, Manchester; 28, Lord Street, Liverpool; and Horsley Fields, Wolverhampton.

STAREY'S COTTAGE DOG-CART.



THE *SAME* CARRIAGE IN ITS THREE FORMS.

"THIS IMPROVED ROAD CARRIAGE, built by STAREY, of Nottingham, is hung upon the improved fulcrum principle, by which the trotting motion of the horse is wholly absorbed, and knee-action avoided. The Carriage weighs about 4 cwt., or the usual weight of a GIG. It can be used as a '*Stanhope*,' for 'business' purposes, as a '*Dog-Cart*,' for 'sporting,' and as a '*Headed Carriage*,' for 'domestic' use. In the latter case, by an instant change, the Vehicle becomes a Headed Carriage, with apron and curtains complete, exceedingly safe for Ladies' use, and more commodious than the ordinary run of Headed Phaetons, as the rider sits back to the wind. By a very simple contrivance the Carriage is perfectly balanced in all its forms."—From "*The Illustrated London News*" of May 28th, 1853.

The last *two forms* are included in the *first*; nothing is *added* to form them; they simply *open out* by an instantaneous movement, and when open are *firm* and *substantial*. The above are made by experienced London workmen, every part being manufactured on the Premises. They are fitted up to choice of Colours, &c., the price ranging from 48 to 58 guineas each. Under the new law the tax on this Carriage is 15*s*. per annum only. A specimen can be seen in London at "The Great Central Repository," near the "Elephant-and-Castle," and at Liverpool, at LUCAS'S Repository, Great Charlotte Street.

THIS IMPROVEMEMT CAN ALSO BE ADAPTED TO FOUR-WHEEL CARRIAGES.

For further Particulars apply to

T. R. STAREY, MANUFACTURER OF IMPROVED CARRIAGES, NOTTINGHAM.

NOTICE OF DIVIDEND.

BANK OF DEPOSIT,

NATIONAL ASSURANCE AND INVESTMENT ASSOCIATION,

ESTABLISHED A.D. 1844.

7, ST. MARTIN'S PLACE, TRAFALGAR SQUARE, LONDON.

THE WARRANTS FOR THE HALF-YEARLY INTEREST, *at the rate of 5 per cent. per annum*, on the Investment Stock of this Association, to the 31st of December, will be ready for delivery on and after January the 9th, and payable daily between the hours of Eleven and Three o'clock.

Depositors residing at a distance will, on application, have the Dividend Warrants, and proper Receipts forwarded for Signature; the amount will be paid on presentation at the Head Offices in London, or transmitted through the Local Agents of the Association, Country Bankers, or in any other way, to suit the convenience of Investors; so that the Dividends may in all cases be received without difficulty or delay.

December, 1853. PETER MORRISON, *Managing Director*.

*** Parties desirous of INVESTING Money are requested to examine the plan of this Institution. Prospectuses and full information may be obtained at the Chief Office, at the Branch Offices and Agencies throughout the Kingdom, or will be sent, *post free*, on application.

KENT

MUTUAL LIFE & FIRE ASSURANCE SOCIETIES.

No. 6, OLD JEWRY, LONDON; 5, WATERLOO PLACE, PALL MALL;
10, ALBION PLACE, HYDE PARK SQUARE; 149, SLOANE STREET, CHELSEA;
118, NEW STREET, BIRMINGHAM; AND ROCHESTER, KENT.

LIFE.

Most moderate Premiums, half of which may remain unpaid.
ALL POLICIES INDISPUTABLE.
All Profits divisible Triennially among the Assured.
Liberty for Foreign Residence and Travel greatly extended.

FIRE.

Also most reasonable Premiums.
Guarantee Fund, £100,000. Last return 25 per cent.
Policies may be effected daily.

Prospectuses, Annual Reports, Forms of Proposals, and all other information will be supplied upon application, personally or by letter, at the Head Offices, or at any of the numerous Agencies throughout the United Kingdom.

GEORGE CUMMING, Manager.

EAGLE

INSURANCE COMPANY.

3, CRESCENT, NEW BRIDGE STREET, BLACKFRIARS, LONDON.

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RALPH CHARLES PRICE, Esq.
THOMAS G. SAMBROOKE, Esq.
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ACTUARY AND SECRETARY.—CHARLES JELLICOE, Esq.

THE Business of the Company comprises Assurance on Lives and Survivorships, the Purchase of Life Interests, the Sale and Purchase of Contingent and Deferred Annuities, Loans of Money on Mortgage, &c.

This Company was established in 1807, is empowered by the Act of Parliament 53rd George III., and is regulated by Deed enrolled in the High Court of Chancery.

The Company was originally a strict Proprietary one. The Assured, on the participating scale, now participate quinquennially in four-fifths of the amount to be divided.

The Directors have availed themselves of the more accurate information recently obtained as to the rate of mortality amongst assured lives, and have modified the Tables originally constructed for the Company accordingly.

The Rates now charged are lower than those required by many of the Offices, and, as compared with them, a Bonus is in fact at once secured by effecting an assurance with the Eagle Company. Thus, the Premium required by one Office in particular for assurance of £1,000, at the age of 20, would secure, in the Eagle Office, no less than £1,250, that is to say, a Policy for the same amount, with an immediate addition of 25 per cent. to the sum assured.

To the present time (1853) the Assured have received from the Company, in satisfaction of their claims, upwards of £1,400,000.

The amount at present assured is £3,000,000 nearly, and the income of the Company is about £130,000.

At the last Division of Surplus, about £120,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, and not being engaged in mining or gold digging, to reside in any country,—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the Office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

AMAZON LIFE ASSURANCE

AND

Loan Company and Sick Benefit Society.

For Life and Sick Assurance, Annuities and Endowments.—Head Offices, 1, Ironmonger-lane, London.

ROBERT GEORGE WEAR, F.R.G.S., Manager & Actuary.

Active Agents Wanted.

ALLEN'S ILLUSTRATED CATALOGUE, containing size, price, and description of upwards of 100 articles, consisting of Portmanteaus, Travelling Bags, Ladies' Portmanteaus, Dispatch Boxes, Writing Desks, Dressing Cases, and other travelling requisites, forwarded on receipt of two stamps. Messrs. Allen's Registered Dispatch Box and Writing Desk, their Travelling Bag, with the opening as large as the bag, and the new Portmanteau, containing four compartments, are the best articles of the kind ever produced. J. W. & T. ALLEN, Manufacturers of Portable Furniture, and Military Outfitters, 18 and 22, Strand.

A PAMPHLET ON THE GALVANIC BELT, which explains the Cures of this agent in a variety of Nervous Disorders. Free on receipt of a postage stamp. Mr. W. P. PROCOTT, Medical Galvanist, 523 T, Oxford-street, Bloomsbury.

THE ENGLISH AND IRISH CHURCH AND UNIVERSITY ASSURANCE SOCIETY. Offices, 18, Basinghall street, City.

Various special features of assurances and annuity offered to the clergy and members of the Universities.

The tables have been certified as sound and equitable by the eminent actuary, Mr. Scratchley, M.A., F.R.A.S.

Local Directors are now being appointed in the country. Particulars of the remuneration and duties will be given to clergymen and graduates of the Universities desirous of becoming candidates.

Applications will be entertained from persons of respectability, for a limited number of shares, payment £1 each; also from parties who wish to become agents. STEPHEN J. ALDRICH, Secretary.

LIFE ASSURANCE.

THE BRITISH MUTUAL LIFE ASSURANCE SOCIETY entertains proposals of any description involving the contingency of human life.

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Premiums to Assure £100, payable at death:—
(With Profits.)

Age next Birthday.	Annually.	Half-Yearly.	Quarterly.
30	£2 1 6	£1 1 3	£0 10 11
40	2 14 9	1 8 1	0 14 4
50	4 1 7	2 1 9	1 1 4

The public are invited to examine for themselves the advantages gained for assurers by the plan on which policies are granted by this office.

The policies are indisputable, except in cases of palpable fraud.

Peculiar advantages, by introduction of the loan classes, are afforded to respectable and active parties who would undertake the agency in places where no agent has yet been appointed. Apply (if for an agency with references and full particulars) to

CHARLES JAMES THICKE, Secretary.
17, New Bridge-street, Blackfriars.

LOANS, on Personal or other approved Security.—Persons desirous of obtaining ADVANCES without delay on favourable terms, and repayable by easy instalments extending over a lengthened period, are invited to JOIN the BRITISH MUTUAL SUBSCRIPTION LOAN ASSURANCE CLASSES, established in connection with the British Mutual Life Office. Prospectuses, report, and every information may be obtained on application at the British Mutual Life Office, 17, New Bridge-street, Blackfriars. Rules, 6d. each copy, or 1s. by post.

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MATRIMONIAL INSTITUTION, founded 1846. Offices, 12, John-street, Adelphi, and 18, Nassau-street, New York.—Bankers, Royal British.

This institution has been established many years (with great success), as a medium for the introduction of parties unknown to each other, who are desirous of forming Matrimonial Alliances, but who, from some cause or other, cannot find partners in their own circle of acquaintance, suitable in position, &c. The strictest honour and secrecy is maintained in every case.—Prospectuses, application forms, rules, and every information, sent free to any name, initials, or address, on receipt of twelve postage stamps.

By order of the Directors,
LAWRENCE CUTHBURT.
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BEG to solicit an inspection of their STOCK of PIANOFORTES, manufactured after the most approved designs of modern and antique furniture, in Spanish Mahogany, Rosewood, French Walnut-tree, &c., from 25 Guineas upwards, at their old-established Warerooms, 75, DEAN STREET, SOHO; Messrs. Chappell's, 50, New Bond Street; and at Messrs. Cramer and Co.'s, Regent Street.

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LIFE INSURANCE COMPANY,

ESTABLISHED IN 1797.

70, Lombard-street, City; and 57, Charing-cross, Westminster.

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N.B.—NO CHARGE MADE FOR POLICY STAMPS.

The present Septennial period, prior to the next Division of Profits will terminate on the 2nd July, 1854:—All Policies now effected (and afterwards continued in force for five years) on the *Participating Scale of Premium*, will share in the Surplus.

For Prospectuses and Forms of Proposal apply at the Offices as above, or to any of the Company's Agents.

ROBERT TUCKER, *Secretary*.

THE OAK

MUTUAL LIFE ASSURANCE AND LOAN COMPANY.

OFFICES, 49, MOORGATE STREET, LONDON,

Empowered pursuant to Act of Parliament.

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HENRY REMINGTON, Esq., Holland-road, North Brixton.
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MANAGER AND ACTUARY.

B. H. STROUSBERG, Esq., F.R.G.S., 63, Mornington-road, Regent's-park.

THE OAK LIFE OFFICE undertakes all transactions involving every contingency of human life, whether they relate to the Upper or Middle Classes, which are now almost peculiarly the objects of Life Assurance, or to those in a humbler sphere—the industrious Labourer, Mechanic, or Artisan. The Constitution of the Office is upon the Mutual Principle, and embraces Assurances upon Single and Joint Lives and Survivorships, Endowments, and the granting of Immediate or Deferred Annuities.

THE FOLLOWING ARE THE LEADING FEATURES OF THE OFFICE:—

1. ALL POLICIES INDISPUTABLE, except in cases of frauds
2. The Age of the Assured, on reasonable proof admitted in the Policy.
3. The first division of Profits amongst Policy-holders assured by Table No. 3, will take place on the 31st December, 1850, and will afterwards be annual.
4. Bonuses may either be added to the sum assured, received in cash, or applied in diminution or extinction of future premiums.
5. Non-participating Tables of Premiums on the lowest terms consistent with security.
6. No extra Premiums for residence in any part of Europe, the North American Colonies, the United States of America, not further west than the River Mississippi, nor further south than the latitude of Washington, New Zealand, Australia, Bourbon, the Mauritius, or the Cape.
7. All other Foreign and Colonial risks undertaken on liberal Terms.
8. The Medical Referees of Proposed Assurers in all cases remunerated by the Office.
9. Premiums payable yearly, half-yearly, or quarterly.
10. Declined and Diseased Lives, in all cases where Life is not immediately affected, are taken upon terms commensurate with the risk. The greatest facilities are afforded to Agents of other Offices in assuring the lives declined from time to time in their respective agencies.
11. The Industrial and Working Classes may effect Assurances of not less than £10, in which case the premium may be paid monthly.
12. The Office will purchase or make advances on Life Policies on which three annual premiums have been paid, and will in special cases where the Assurer is rendered incapable of continuing the payment of the Premiums maintain the existence of any such Policy for the benefit of the family of the Assured, all advances so made by the Office being a debt upon the Policy, upon which £5 per cent. interest will be charged.
13. Claims payable three months after satisfactory proof of death, or immediately after such proof.
14. *Loans granted to Assurers, and all charges strictly moderate.*
15. Endowments and every species of contingent Assurance, and immediate and deferred Annuities on highly advantageous terms.

Prospectuses and Forms of Application may be had at the Company's Offices, and of the Agents throughout the Kingdom.

B. H. STROUSBERG, Actuary and Manager.

N.B. Agents required in all parts of the Kingdom.

TABLE GLASS AND CHINA.

GEORGE B. SANDER,

319, HIGH HOLBORN, (OPPOSITE GRAY'S INN),

Respectfully invites attention to his large and varied choice of

DINNER, DESSERT, BREAKFAST, AND TEA SERVICES, AND TOILET SETS,

GILT, ENAMELLED, AND PLAIN;

BRILLIANT TABLE GLASS OF EVERY DESCRIPTION.

Parian and Alabaster Statuettes and Vases, Lustres, Foreign Ornamental Glass, &c.

A neat Dinner Service, 108 pieces, to dine 12 persons, £1 18s., thence to Services of the richest description.

THE PAXTON SHAPE TEA AND BREAKFAST SERVICE,

Consisting of

12 Tea Cups and Saucers.
12 Coffee Cups.
6 Breakfast Cups and Saucers.
12 Breakfast Plates.

2 Cake Plates.
1 Sugar Box and Cover.
1 Bowl.
1 Milk Jug.
6 Egg Cups.

In White Porcelain, £1 18s. In White and Gold Porcelain, £2 14s. In Buff Earthenware, £0 15s.

Furnishing orders promptly executed, and delivered at the Railway Offices, and at the Wharves, Cartage free. The usual large stock of modern patterns kept on hand for the purpose of matching. Every description of Ware for Kitchen use.

MOURNING:—COURT, FAMILY, & COMPLIMENTARY.

THE PROPRIETOR OF THE LONDON GENERAL MOURNING WAREHOUSE

Begs respectfully to remind families whose bereavements compel them to adopt Mourning attire, that every article, of the very best description, requisite for a complete outfit of Mourning, may be had at this Establishment at a moment's notice.

ESTIMATES FOR SERVANTS' MOURNING,

Affording a great saving to families, are furnished; whilst the habitual attendance of experienced assistants (including dressmakers and milliners) enables them to suggest or supply every necessary for the occasion, and suited to any grade or condition of the community.

WIDOWS' AND FAMILY MOURNING

Is always kept made up, and a note, descriptive of the Mourning required, will ensure its being sent forthwith, either in Town or into the Country, and on the most Reasonable Terms.

W. C. JAY, 247—249, REGENT STREET.

STAYS SUPERSEDED.—GREAT EXHIBITION.

Stiff Stays destroy natural grace, produce deformity, and implant disease. MARTIN'S ELASTIC BODICE is without whalebone or lacing, and has a simple fastening, is worn by ladies of the first rank and fashion, and approved by the faculty. Can be sent per post.

E. & E. H. MARTIN, Inventors, 504, New Oxford Street.

A Prospectus sent on receipt of stamp.

WATCHES, PLATE, JEWELLERY.

HENRY MILLS,

171 & 172, OXFORD STREET, LONDON,

RECOMMENDS his Highly-finished HORIZONTAL GOLD WATCHES, Gold Dials, Jewelled, &c., at FIVE GUINEAS each; Silver Cases, Two-and-a-Half Guineas.

Gold Levers, Ten Holes, Jewelled	£7	7 0
Silver Ditto Ditto	3	10 0

AN EXTENSIVE ASSORTMENT OF NEW AND SECOND-HAND PLATE; ELECTRO AND OTHER PLATED GOODS AT REDUCED PRICES.

Fine GOLD JEWELLERY in endless variety; Gold Guards, from 30s. each. ALBERT CHAINS, from 25s. each.

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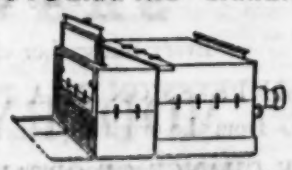

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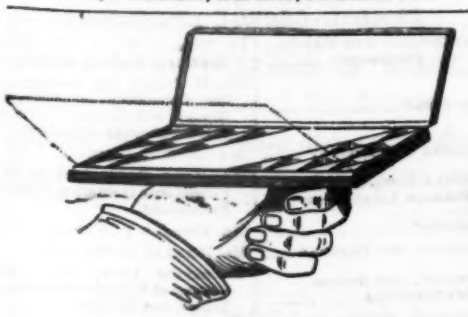

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Thomas Hodgson, Esq.
Henry Lancelot Holland, Esq.
J. Petty Muspratt, Esq.
C. Hampden Turner, Esq., F.R.S.
Matthew Whiting, Esq.

N.B.—NO CHARGE MADE FOR POLICY STAMPS.

The present Septennial period, prior to the next Division of Profits will terminate on the 2nd July, 1854:—All Policies now effected (and afterwards continued in force for five years) on the *Participating Scale of Premium*, will share in the Surplus.

For Prospectuses and Forms of Proposal apply at the Offices as above, or to any of the Company's Agents.

ROBERT TUCKER, *Secretary*.

IMPERIAL LIFE ASSURANCE COMPANY,

1, OLD BROAD STREET, LONDON.

INSTITUTED 1820.

SAMUEL HIBBERT, Esq., Chairman.
WILLIAM R. ROBINSON, Esq., Deputy-Chairman.

The SCALE OF PREMIUMS adopted by this Office will be found of a very moderate character, but at the same time quite adequate to the risk incurred.

FOUR-FIFTHS, or 80 per cent. of the Profits, are assigned to Policies *every fifth year*, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future premiums.

ONE-THIRD of the Premium on Insurances of £100 and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the Directors will lend sums of £50 and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

SECURITY.—Those who effect Insurances with this Company are protected by its Subscribed Capital of £750,000, of which nearly £140,000 is invested, from the risk incurred by members of Mutual Societies.

The satisfactory financial condition of the Company, exclusive of the Subscribed and Invested Capital, will be seen by the following Statement:—

On the 31st October, 1853, the sums assured, including Bonus added, amounted to	£2,500,000
The Premium Fund to more than	800,000
And the ANNUAL INCOME from the same source, to	100,000

Insurances, without participation in Profits, may be effected at reduced rates.

SAMUEL INGALL, *Actuary*.

THE

ROYAL PANOPTICON OF SCIENCE & ART,

LEICESTER SQUARE.

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THE attention of the Public is respectfully invited to the PHOTOGRAPHIC PORTRAITS of this Department, which, from the vast resources and elaborate apparatus of this Institution, exhibit a degree of excellence not hitherto approached elsewhere. A Select Stock of Ross's SUPERIOR PORTRAIT AND LANDSCAPE LENSES, PURE CHEMICALS, &c.

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GILBERT J. FRENCH,

BOLTON, LANCASHIRE,

RESPECTFULLY informs the Clergy, Architects, and Churchwardens, that he replies immediately to all applications by letter, for information respecting his Manufactures in

CHURCH FURNITURE, ROBES, COMMUNION LINEN, &c. &c.,

supplying full information as to Prices, together with Sketches, Estimates, Patterns of Materials, &c. &c.

Having declined appointing AGENTS, Mr. FRENCH invites *direct communications by post, as the most economical and satisfactory arrangement.*

PARCELS DELIVERED FREE BY RAILWAY.

RIMMEL'S TOILET VINEGAR,

(AS exhibited in the Fountain at the Crystal Palace,) is far superior to Eau de Cologne as a Tonic and refreshing Lotion for the Toilet or Bath; a reviving Perfume, a pleasant Dentifrice, and a powerful Disinfectant for Apartments and Sick Rooms. Its numerous, useful, and sanatory properties render it an indispensable requisite in all families.

N.B.—Be sure to ask for "RIMMEL'S," as there are many spurious imitations.

PRICE 2s. 6d. and 5s.

RIMMEL'S Hair Dye imparts instantaneously to the Hair, Whiskers, &c., a natural and permanent Black or Brown Shade, without the trouble or danger attending other Dyes.—Price 5s. 6d., and 6s. including brushes.

RIMMEL'S Guards' Bouquet, Jockey Club Bouquet, Sontag Bouquet, and other fashionable perfumes, are unequalled for their exquisite and lasting fragrance.

RIMMEL'S Hygienic Pomade, Hair Wash, Dentifrice, and Cosmetic Lotion, are certified by Dr. Ure, to consist of the purest and most innocuous ingredients.

Sold by all Perfumers and Chemists, and by the Sole Proprietor,

EUGENE RIMMEL, 39, Gerrard Street, Soho, London.

*** Sole Wholesale Agents for the United States, W. J. DAVIS & Co., Corslandt Street, New York.

SALT & CO.,

EAST INDIA PALE ALE BREWERS,

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LONDON	22, Hungerford Wharf.
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BRISTOL	Back Hall, Baldwin Street.
NOTTINGHAM	44, Greyhound Street.
DUBLIN	4, Crown Alley.
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DUNDEE	13, New Inn Entry, High Street.

THOMAS PEARCE & SON,

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LAMPS, CHANDELIERS, CHINA, & GLASS,

In great and beautiful variety. All, in taste and style, unusually unique and artistic. First-rate quality, and very moderate prices.

Chandeliers, in Crystal, Ormolu, and Bronze. Moderateur Lamps on an improved principle, very choice patterns. Richly-cut Lustres and Table Glass. Dinner, Dessert, Tea, Breakfast and Toilet Services. Clocks for the Drawing-room, Dining-room, and Library. First-class Bronzes; Alabaster Statuary; English and Foreign Ornamental China and Glass;—the largest and most splendid assortment in London. Particular attention is invited to the uncommon character and superior quality of the goods.

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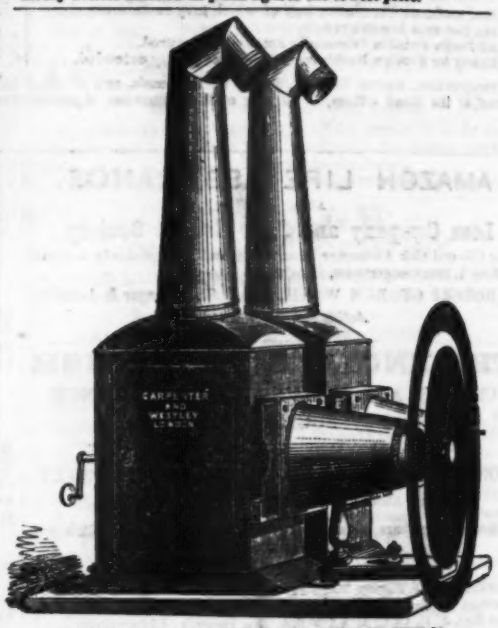

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AMUSEMENT and INSTRUCTION by means of CARPENTER & WESTLEY'S improved PHANTASMAGORIA LANTERNS with the CHROMATROPE and DISSOLVING VIEWS, and every possible variety of Sliders, including Natural History, Comic, Lever, Moveable, and Plain, Astronomical, Views in the Holy Land, Scriptural, Portraits, &c. No. 1, Lantern with Argand Lamp in a Box, £2 12s. 6d. No. 2, Ditto, of a larger size, £4 14s. 6d. A pair of DISSOLVING VIEW LANTERNS, No. 2, with Apparatus, £11 11s. The above are supplied with a Lucernal Microscope, and 7 Sliders at 31s. 6d. extra. The Lamp for the No. 2 Lanterns is very superior. (The price of the Lanterns is without Sliders.)

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MESSRS. J. and R. M'CRACKEN, Foreign Agents, and Agents to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c., from all parts of the Continent, for Clearing through the Custom-house, &c., and that they undertake the Shipment of effects to all parts of the world.

Artists resident abroad, wishing to send home their works for exhibition, or to be passed by the Academy, will find it advantageous to address them to the care of J. and R. M'C., whose appointment enables them to offer every facility.

Lists of their Correspondents abroad, and every information, may be had on application at their office as above.

Also in Paris, of MM. Chaan, No. 28, Rue Croix des Petits Champs (established upwards of fifty years), Packer and Custom-house agent to the French Court, and to the "Musée Royale."

GUTTA PERCHA TUBING.

MANY inquiries having been made as to the durability of this tubing, the Gutta Percha Company have pleasure in drawing attention to the following letter, received from Mr. C. Hacker, Surveyor to the Duke of Bedford:—

"Office of Works, Woburn Park, Jan. 10, 1852.

"In answer to your inquiries respecting the Gutta Percha Tubing for Pump Suctions, I find that the water has not affected it in the least, although it will eat lead through in two years; we have adopted it largely, both on account of being cheaper than lead, much easier fixed, and a more perfect job.

"Yours, &c. C. HACKER."

N.B. The Company's Illustrated Circulars, containing instructions to plumbers for joining tubes, &c., will be forwarded on the receipt of four postage stamps.

THE GUTTA PERCHA COMPANY, PATENTEES

18, WHARF ROAD, CITY ROAD, LONDON.

FENDERS, STOVES, AND FIRE-IRONS.

Buyers of the above are requested, before finally deciding, to visit

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They are the Largest in the World, and contain such an Assortment of

FENDERS, STOVES, RANGES, FIRE-IRONS, AND GENERAL IRONMONGERY,

As cannot be approached elsewhere, either for Variety, Novelty, Beauty of Design, or Exquisiteness of Workmanship.

Bright Stoves, with Bronzed Ornaments and Two Sets of Bars, 2*l.* 14*s.* to 5*l.* 10*s.*; ditto, with Ormolu Ornaments and Two Sets of Bars, 5*l.* 10*s.* to 12*l.* 12*s.*; Bronzed Fenders complete, with Standards, from 7*s.* to 3*l.*; Steel Fenders, from 2*l.* 15*s.* to 6*l.*; ditto, with rich Ormolu Ornaments, from 2*l.* 15*s.* to 7*l.* 7*s.*; Fire-Irons, from 1*s.* 9*d.* the set to 4*l.* 4*s.* Sylvester and all other Patent Stoves, with Radiating Hearth Plates; all which he is enabled to sell at these very reduced charges,

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Exclusive of the Shop, devoted solely to the show of GENERAL FURNISHING IRONMONGERY (including Cutlery, Nickel Silver, Plated and Japanned Wares, Iron and Brass Bedsteads), so arranged and classified that Purchasers may easily and at once make their selections. Catalogues, with engravings, sent (per post) free. The money returned for every article not approved of.

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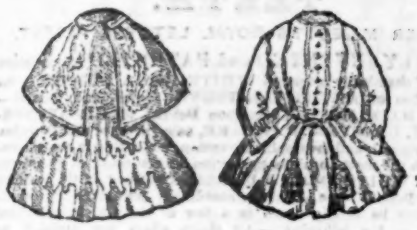
INFANTS' AND CHILDREN'S DRESSES, OVER GARMENTS, &c.



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DAY AND NIGHT GOWNS, OPEN AND ROUND SHIRTS, ROBE BLANKETS,
BABY LINEN IN COMPLETE SETS, OR OTHERWISE,
WITH EVERY OTHER ARTICLE IN
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THUS OBVIATING THE TROUBLE AND INCONVENIENCE IN GOING TO VARIOUS SHOPS WHEN INFANT AND JUVENILE CLOTHING IS REQUIRED.
TRIMMED BASSINETS AND BASKETS.

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AN ILLUSTRATED PAMPHLET, AFFORDING ADDITIONAL INFORMATION, SENT FREE.

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THE demand for a much better and more elegant description of Parasol having prevailed during the last few years, W. & J. SANGSTER have again had manufactured in Lyons and Spitalfields to their order, some very rich and costly patterns, of which they respectfully solicit an inspection.

W. & J. S. also beg to say they will receive in a few weeks from Canton, another parcel of China Crape Parasol Covers, made expressly for their house, which article was so much admired last season.

Alpaca Parasols are particularly recommended for the seaside and garden, on account of their great durability.

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EXTREMELY LIGHT UMBRELLAS FOR LADIES ON FOX'S PARAGON FRAMES.

LAMPS!
Which are the Best?

Each Lamp Maker recommends his own, but the Public should judge for themselves, and try one of

YOUNG'S PATENT VESTA LAMPS,

which for brilliancy, cleanliness, and economy, are unrivalled, and by which the light of 12 wax candles is procured at the cost of one. Apply at the Patentee's, 33 & 34, Queen-street, Cheapside. ☞ Money returned if not approved after trial.

THE TEETH AND HEALTH.

A GOOD SET OF TEETH ever insures favourable impressions, while their preservation is of the utmost importance to every individual, both as regards the general health by the proper mastication of food, and the consequent possession of pure and sweet breath. Among the various preparations offered for the purpose,

ROWLANDS' ODONTO,
Or PEARL DENTIFRICE,

stands unrivalled in its capability of embellishing, purifying, and preserving the teeth to the latest period of life. Prepared from Oriental Herbs with unusual care, transmitted to this country at great expense, this unique compound will be found to eradicate all tartar and concretions, and impart a pearl-like whiteness to the enamelled surface, remove spots of incipient decay, render the gums firm and red, fix the teeth firmly in their sockets, and from its aromatic influence impart sweetness and purity to the breath. It is important to observe that when used early in life it effectually prevents all aches in the teeth and gums—effaces spots and discoloration—eradicates scurvy—and, in a word, soon realises the chief attribute of Health and Beauty—A FINE SET OF PEARLY TEETH!—Price 2*s.* 9*d.* per box.

CAUTION.—The words "ROWLANDS' ODONTO" are on the Label, and "A. ROWLAND & SONS, 20, HATTON GARDEN," engraved on the Government Stamp affixed on each.

Sold by the Proprietors and by Chemists and Perfumers.

**** BEWARE OF SPURIOUS IMITATIONS!

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☞ A Book of Designs and Prices sent post free on application.

SARSAPARILLA and CHAMOMILE RESTORATIVE PILLS, for purifying the Blood and Strengthening the Digestive Organs; are suited for either Sex, and will prove a certain cure for indigestion, loss of appetite, dimness of sight, fainting fits, wasting of the flesh, languor, skin diseases, rheumatic and nervous affections, and all impurities of the blood from whatever cause. By the diligent use of this purifying medicine the energies of the whole nervous system will be augmented, a more powerful healthy action of every faculty produced, feebleness, and all the deplorable symptoms of disease will vanish, and strength and health be restored. They have also a specific action on the secretions and excretions, and assist nature to expel from the system all humours and impurities through the lungs, liver, kidneys, and skin—a power possessed by no other medicine. They are also especially calculated to cure scrofula, mercurial diseases, scorbutic eruptions, gout, rheumatism, pains in the bones, ulcers, sores, or any long standing chronic malady. They will speedily cure the many distressing diseases peculiar to women.

Prepared by W. A. FRENCH, at the Laboratory, 309, Holborn, two doors west of Chancery-lane. Price 1*s.* 1½*d.*, 2*s.* 9*d.*, 4*s.* 6*d.*, and 11*s.* per box. Either size sent free, per post, on receipt of the price in cash or stamps.

DISTRESSING NERVOUS OR MIND COMPLAINTS.

NERVOUSNESS is a frequent cause of human misery. All persons suffering from its symptons, such as disinclination to or incapacity for study, business, &c., palpitation of the heart, low spirits, determination of blood to the head, vertigo, blushing, dislike of society, groundless fears, wretchedness, sleeplessness, delusions, failure of memory, indecision, thoughts of self-destruction, insanity, &c., may on a personal or written application to the Rev. Dr. WILLIS MOSELEY, be cured as certainly as water quenches thirst. As no other cure is known, and Dr. M's. object is to cure and not to gain, he will give his advice free. At home from 11 to 3, 18, Bloomsbury-street, Bedford-square. A pamphlet, "Nervous Observations on Nervous Complaints, &c." franked free if one stamp be sent.

ARNOLD'S CLOCK MANUFACTORY.

OFFICE, HALL, SHOP, CHURCH, and PUBLIC DIALS, 3 guineas; to strike, half a guinea extra. Clocks of any size or complication.

Public notice is invited to the character of the stock at this well-known manufactory, and to remark that the old wholesale connection being given up, all customers are now served at the manufacturing cost prices. Delivered free.

Manufactory, 59 and 60, Red Lion-street, Holborn.

GLENFIELD PATENT STARCH,

(Used in Her Majesty's Laundry), and
WOTHERSPOON'S MACHINE-MADE
Confectionary, Marmalade, Jams, Jellies, &c.,
(Which gained the Prize Medal of 1851),

May be had of all Grocers; wholesale of WOTHERSPOON, MACKAY, & Co., 66, Queen-street, Cheapside, London; and ROBERT WOTHERSPOON & Co., Glasgow.

WHERE TO BUY A DRESSING-CASE.

IN no article perhaps is caution more necessary than in the purchase of a Dressing-Case, for in none are the meretricious arts of the unprincipled manufacturer more frequently displayed. MECHI, 4, LEADENHALL STREET, near Gracechurch-street, has long enjoyed the reputation of producing a Dressing-Case in the most finished and faultless manner. Those who purchase one of him will be sure of having thoroughly-seasoned and well-prepared wood or leather, with the fittings of first-rate quality. The prices range from £1 to £100. Thus the man of fortune and he of moderate means may alike be suited, while the traveller will find the Mechian Dressing-Case especially adapted to his necessities.—4, LEADENHALL STREET.

HOLLOWAY'S PILLS

HAVE perfected a most extraordinary Cure of a Liver Complaint of some years' standing.—Mr. Alfred Fiske, of Syleham, Suffolk, has been suffering very severely for more than four years from a dreadful liver complaint, and although he expended during that time upwards of £40 for medical advice, yet he was deriving no benefit whatever, which induced him to give Holloway's Pills a trial. These he obtained of Mr. Barber, Chemist, Rye, who can testify to the wonderful cure this invaluable medicine has perforted by taking the pills regularly for a short period; and Mr. Fiske continues in the enjoyment of the best of health.

Sold by all druggists; and at Professor Holloway's Establishment, 244, Strand, London.

PRIZE MEDAL AWARDED AT THE GREAT EXPOSITION

FOR PIERCE'S IMPROVEMENTS IN FIRE-LUMP GRATES.

THE BEST AND CHEAPEST GRATE FOR ALL USEFUL PURPOSES IS

PIERCE'S UNIVERSAL FIRE-LUMP GRATE,

Which requires no fixing, being made in one piece, having strong octagon bars and bottom, with capacious and safe hobs complete.

Prices 11s. 6d., 13s. 6d., 22s. 6d., and 25s.

Also his IMPROVED COTTAGER'S GRATE, for warming two rooms with only one fire. Prices 30s. and 35s.

PIERCE'S NEWLY-INVENTED PYRO-PNEUMATIC,

PURE WARM AIR, SELF-ACTING, & VENTILATING STOVE-GRATE,

ADAPTED FOR CHURCHES, CHAPELS, INFANT AND OTHER SCHOOLS, PUBLIC BUILDINGS OR PRIVATE DWELLINGS, BANKING HOUSES, RAILWAY OFFICES, PICTURE GALLERIES, ENTRANCE HALLS, LECTURE ROOMS, INVALIDS' APARTMENTS, &c. &c.

OR ANY SITUATION OR PLACE THAT MAY REQUIRE WARMTH WITH VENTILATION.

It is SELF-ACTING, and combines SUMMER WARMTH, PERFECT VENTILATION, SIMPLICITY OF ARRANGEMENT, NOVELTY OF PRINCIPLE, and ELEGANCE OF DESIGN, which, with great ECONOMY IN USE, render this GRATE suitable for any situation where a POWERFUL DEGREE OF WARMTH and the CHEERFUL OPEN FIRE are desirable.

Manufactured only by PIERCE, in Elegant Designs, and may be seen in daily use at the Manufactory, 5, JERMYN STREET, REGENT STREET; also at the Polytechnic Institution; the University Hall, Gordon Square; and the new Ostrich and Giraffe Houses of the Zoological Society, Regent's Park, and the Office of the *Builder*, York Street, Covent Garden.

Price from £7 10s. to £21, in Plain Design.

KITCHENS, LAUNDRIES, AND DRYING-ROOMS FITTED WITH EVERY IMPROVEMENT, AND ON THE MOST ECONOMICAL PRINCIPLE.

MANUFACTORY AND SHOW-ROOMS,

No. 5, JERMYN STREET, REGENT STREET.

Sole Agent for Nicholson's Prize Cottager's Range, New Patent Cooking Stove, and his recent Improvements in Stove Grates, &c.

TEAS AND COFFEES AT MERCHANTS' PRICES.

Families, Schools, and Large Establishments generally, will find great advantages in purchasing Teas, Coffees, and Colonial Produce of

PHILLIPS AND COMPANY, TEA MERCHANTS,

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The strong CONGOU TEA, at 3s., 3s. 2d., and 3s. 4d. per lb.
The prime SOUCHONG TEA, at 3s. 6d. and 3s. 8d.
The best LAPSANG SOUCHONG TEA, at 4s.

The prime GUNPOWDER TEA, at 4s. and 4s. 8d.
The delicious GUNPOWDER, at 5s.
The best Pearl GUNPOWDER, at 5s. 4d.

Best ASSAM PEKOE SOUCHONG TEA, 4s. 4d., of extraordinary Quality and Strength.

Prime COFFEE at 1s. and 1s. 2d. per lb. The best Mocha and the best West India Coffee, at 1s. 4d.

Teas, Coffees, Spices, and all other goods, sent carriage free, by our own vans and carts, if within eight miles; and TEAS, COFFEES, and SPICES, sent carriage free to all parts of England, if to the value of 40s., or upwards, by

PHILLIPS AND COMPANY, TEA AND COLONIAL MERCHANTS,

No. 8, KING WILLIAM STREET, CITY, LONDON.

A General Price Current, containing great advantages in the purchase of TEA, COFFEE, and COLONIAL PRODUCE, sent post-free on application.—SUGARS ARE SUPPLIED AT MARKET PRICES.

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TO GASFITTERS, IRONMONGERS, and the Trade generally.—The most complete assortment in London of every description of Gas-fittings suitable for drawing and dining-rooms, libraries, halls, &c. Every article manufactured on the premises, and marked with the wholesale price. Patent Gas Meters, Dr. Arnott's Improved Ventilators, &c., at D. HULETT & Co.'s, 55 & 56, High Holborn.

N.B.—Large Pattern Book of Engravings, with Price List, 10s. D. Hulett's Improved Service Cleanser.

LOCOCK'S LOTION FOR THE HAIR.

THIS highly esteemed emollient Lotion, prepared from a recipe of the eminent physician whose name it bears, has proved most beneficial in restoring the Hair; and when used daily with the ordinary hair-brush, communicates a peculiar softness and brilliancy to the Hair, and is alike favourable to its growth and permanency.

Prepared by LEA & PERRINS, 68, Broad-street, Worcester, and 19, Fenchurch-street, London, in bottles at 3s. 6d. each. Sold wholesale by Messrs. BARCLAY & SONS, and other Patent Medicine Dealers and Perfumers.

ALLNUTTS'

FRUIT LOZENGES,

FOR

COUGHS, COLDS, SORE THROATS, HOARSENESS, &c.

Prepared solely from the

BLACK CURRANT.

Be careful to ask for "ALLNUTTS' FRUIT LOZENGES," prepared only by the Proprietors, Allnutt and Son, Queen-street, Portsea.

Public Speakers and Singers will find them peculiarly beneficial.

In boxes, at 1s. 1½d. each, and in larger boxes (one containing three) at 2s. 6d. each.

Where also may be had, prepared by the above,

AROMATIC FUMIGATING OR PASTILLE PAPER,

Its principal advantages are, the *quickness* and *certainty* of its smouldering, and its very great fragrance.

Sold in packets, 6d. each. A packet forwarded free by post on receipt of 7 stamps.

TEETH.

BY HER MAJESTY'S ROYAL LETTERS PATENT.

NEWLY-INVENTED and PATENTED application of chemically prepared WHITE INDIA RUBBER in the construction of ARTIFICIAL TEETH, Gums, and Palates.—Mr. EPHRAIM MOSELY, Surgeon Dentist, 61, GROSVENOR-STREET, GROSVENOR-SQUARE, sole Inventor and Patentee. A new, original, and invaluable invention, consisting in the adaptation, with the most absolute perfection and success, of chemically prepared WHITE INDIA RUBBER as a lining to the ordinary Gold or Bone Frame. The extraordinary results of this application may be briefly noted in a few of their most prominent features, as the following:—All sharp edges are avoided, no springs, wires, or fastenings are required, a greatly increased freedom of suction is supplied, a natural elasticity hitherto wholly unattainable, and a fit, perfected with the most unerring accuracy, is secured; while from the softness and flexibility of the agent employed, the greatest support is given to the adjoining teeth when loose, or rendered tender by the absorption of the gums. The acids of the mouth exert no agency on the chemically prepared

WHITE INDIA RUBBER,

and, as it is a non-conductor, fluids of any temperature may with thorough comfort be imbibed and retained in the mouth, all unpleasantness of smell or taste being at the same time wholly provided against by the peculiar nature of its preparation.—To be obtained only at

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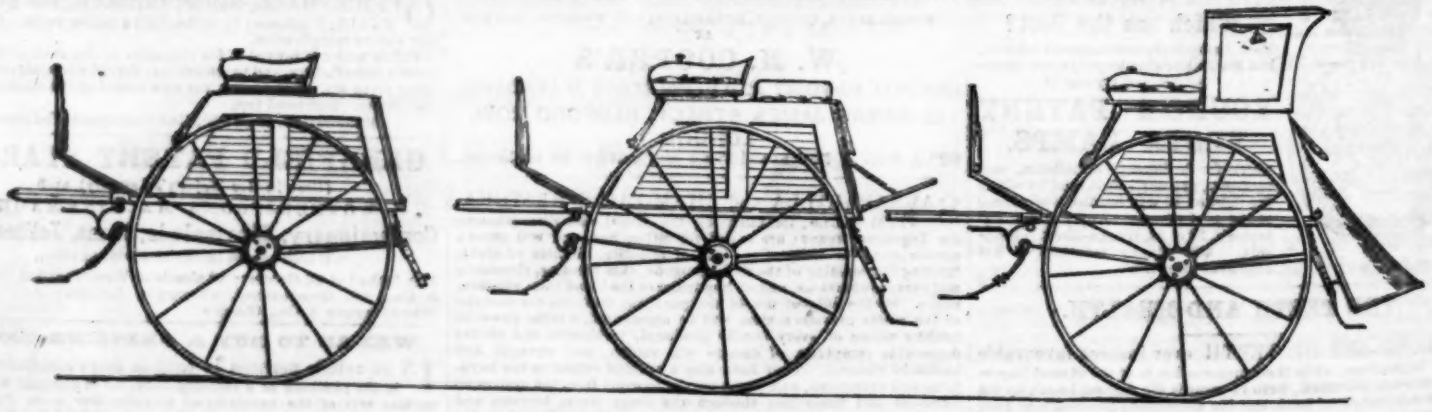
22, Gay-street, Bath.
10, Eldon-square, Newcastle-on-Tyne.

DOES YOUR HAIR FALL OFF? If so, use the BOTANICAL EXTRACT, an effectual remedy, price 3s. 6d., 5s., 10s. 6d, and 21s. If your hair is changing grey, use the RESTORATIVE FLUID, not a dye, price 3s. 6d., 5s., and 11s. Prepared only by Mr. TAYLOR, Hair Restorer, who may be consulted gratis on all diseases of the Hair, at 19, New Bond Street. Removed from 29, Edward Street, Portman Square.

PRIVATE ROOMS FOR DYEING HAIR.

STAREY'S COTTAGE DOG-CART.



THE *SAME* CARRIAGE IN ITS THREE FORMS.

"THIS IMPROVED ROAD CARRIAGE, built by STAREY, of Nottingham, is hung upon the improved fulcrum principle, by which the trotting motion of the horse is wholly absorbed, and knee-action avoided. The Carriage weighs about 4 cwt., or the usual weight of a GIG. It can be used as a '*Bunhope*,' for 'business' purposes, as a '*Dog-Cart*,' for 'sporting,' and as a '*Headed Carriage*,' for 'domestic' use. In the latter case, by an instant change, the Vehicle becomes a Headed Carriage, with apron and curtains complete, exceedingly safe for Ladies' use, and more commodious than the ordinary run of Headed Phaetons, as the rider sits back to the wind. By a very simple contrivance the Carriage is perfectly balanced in all its forms."—From "*The Illustrated London News*" of May 28th, 1853.

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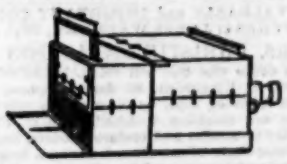

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MESSRS. CHRISTIE and MANSON will SELL by AUCTION, at their Great Room, 8, King-street, St. James's-square, on TUESDAY, April 11, at 1 precisely, the WORKS in OILS of Samuel Lane, Esq., comprising capital whole-length Portraits of his Majesty King George III., Sir William Hoste, and Sir James Kempt, and Portraits of King William IV., Sir William Lumley, Sir Thomas Croft, the Rev. Christopher Benton, Lords Nelson, Leicester, Exmouth, Combermere, William and George Bentinck, Sir G. Pollock, Sir Thomas Sherlock, Sir J. Malcolm, Mr. Pitt, Joseph Farrington, R.A., Hadji Baba, and Eadee Rana Dupora; a lay figure, artists' materials, easels, &c., and a bust of Mrs. Siddons, modelled by Sir T. Lawrence.—May be viewed two days preceding, and catalogues had.

THE very VALUABLE and IMPORTANT COLLECTION of PICTURES of JAMES WADMORE, Esq., deceased.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, 8, King-street, St. James's-square, on FRIDAY, May 5, and following days, by order of the Administrators, the very choice and extensive COLLECTION of PICTURES and DRAWINGS by ancient and modern masters, Engravings, Etchings, and other works of art, formed during a long series of years by that well-known amateur, James Wadmore, Esq., deceased, of Upper Clapton. The English Pictures comprise the three justly-celebrated chefs-d'œuvre of J. M. W. Turner, R.A., "Cologne," "Dieppe Harbour," and "The Guardship at the Nore," universally admitted to be three of his very finest works. Three charming cabinet specimens of Webster, R.A., "The Sitting for the Portrait," "The Dirty Boy," and "Il Penseroso," a fancy subject by Sir J. Reynolds, the Skating Piece by Loutherbourg, a classical composition by Sir B. West, landscapes by Wilson and Gainsborough, and very choice cabinet examples of Sir D. Wilkie, Sir W. Allen, Stothard, D. Roberts, R.A., Hart, R.A., Lee, R.A., Danby, Nash, Starke, Vincent, Pyne, Chambers, Crome, Fisk, and several admirable works of John Burnett, and Foreign Views by Colonel Batley, some exquisite copies from pictures by Denning in water colours, especially the portrait of Sir Walter Scott. The ancient pictures comprise St. Rock; the celebrated altar-piece by Annibal Caracci, formerly in the Orleans Gallery; St. John, by L. da Vinci, from Marshal Ney's collection; Mars and Venus, by P. Veronese, from the Orleans Gallery; fine portraits by Rubens and Van Dyck; the Jew Bride, an exquisite work of G. Dow; a Moonlight Scene by Van der Neer; a Cattle Piece by A. V. de Velde; an excellent work of N. Poussin; Landscapes by Ruysdael, and many other excellent examples of different schools. Also an extensive collection of drawings by ancient and modern masters; painters' etchings and engravings, including an unbound copy of Turner's "Liber Studiorum," together with a small cabinet of coins and medals.—May be publicly viewed two days preceding, and catalogues had.

THE BEAUTIFUL COLLECTION of PICTURES and SCULPTURE of the late Lord CHARLES TOWNSHEND.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on SATURDAY, May 13, by order of the Executors, the very choice COLLECTION of PICTURES, chiefly by English Artists, Water-colour Drawings, and Sculpture, the property of the late Lord Charles Vere Townshend. The English Pictures comprise The Avalanche, by De Loutherbourg, from Lord De Tabley's collection; portraits of Mrs. Bradyll, Count La Lippe, and Charles Townshend, Chancellor of the Exchequer, by Sir Joshua Reynolds; Venus seeking for Cupid, by Hilton, R.A.; Sterne and the Grisette, by Leslie, R.A.; Britomart rescuing Amoret, by Etty, R.A.; Wood Nymphs Bathing, by Frost, R.A.; The First Interview of Peter the Great and Catherine, by Egg, R.A.; Pilgrims Embarking for Rinsedlin, by Danby; and many other choice Works. The Pictures by old masters comprise three grand compositions by Pannini, from the Marquis of Montealm's collection; portrait of Madame Le Roy, by Van Dyck; The Cascatelli, by Vernet, from the Saltmarshe collection. The Sculpture comprises a beautiful statue by Wyatt of Rome, and one by Wolff of Berlin, the celebrated bust of Shakespeare by Roubiliac, two scrolled busts by Raffaelle Monti, and two bas reliefs by Professor Rietschel. May be viewed three days preceding and catalogues had.

THE HIGHLY IMPORTANT and VALUABLE COLLECTION of WORKS of ART of SAMUEL WOODBURN, Esq., deceased.

MESSRS. CHRISTIE and MANSON respectfully give notice that they have received instructions from the Administratrix to SELL by AUCTION, at their Great Room, 8, King-street, St. James's-square, on MONDAY, May 15, and several following days, the magnificent COLLECTION of PICTURES and other articles of vertu, formed by that eminent and highly esteemed judge of the fine arts, Samuel Woodburn, Esq., deceased, comprising the very extensive and important collection of pictures at the galleries in St. Martin's-lane (excepting only the early Italian series), among which will be found some grand altar-pieces by great Italian masters, and very choice cabinet pictures of the Italian, Flemish, German, and Dutch schools; together with a choice collection of works of mediæval art, comprising important specimens of Lucca della Robbia, the very celebrated relief by Donatello, cabinets, marbles, bronzes, Majolica Limosine enamels, crucifixes, &c. To be followed by the Collection of Pictures, &c. from Mr. Woodburn's former residence at Richmond, in which will be found some choice works by English artists; after which will be offered the Private Collection, selected by Mr. Woodburn for his residence in Piccadilly. This portion includes a cabinet of Italian and Dutch Pictures, of the very choicest quality—among them the very celebrated gem of Claude; also Italian, French, and Flemish cabinets, rare ivories and jewels by Cellini, an exquisite work of Lucca della Robbia, Limosine enamels, beautiful miniatures, fine specimens of jade, agate, and crystal, illuminated miniatures, a small cabinet of coins, bronzes, and many other interesting objects of art and vertu, selected with the most refined taste. Also the whole of the very extensive collection of fine Drawings, by ancient masters (excepting the Lawrence Drawings), and the rare and fine engravings and etchings.—The view will commence on the 8th of May, at the Galleries in St. Martin's-lane; and the view and sale will be continued through the greater part of the month of May.

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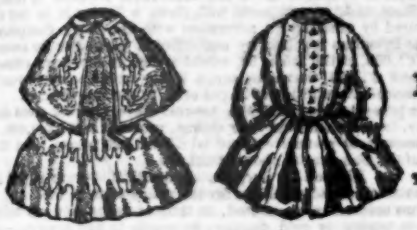

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The NEXT DIVISION of PROFITS to 31st DECEMBER, 1854, will be DECLARED in 1855. ALL PARTIES DESIROUS of PARTICIPATING THEREIN SHOULD MAKE IMMEDIATE APPLICATION.

The following note of additions to Policies at the two previous divisions of profits is extracted from the Company's books.

The Bonus added to Policies from March, 1834, to December 31, 1847, is as follows:—

Sum Assured.	Time Assured.	Sum added to Policy in 1841.	Sum added to Policy in 1848.	Sum Payable at Death.
£		£ s. d.	£ s. d.	£ s. d.
5000	13 yrs. 10mts	683 6 8	787 10 0	6470 16 8
*1000	7 years	.....	157 10 0	1157 10 0
500	1 year	.....	11 5 0	511 5 0

* EXAMPLE.—At the commencement of the year 1841 a person aged 30 took out a policy for £1000, the annual payment for which is £24 1s. 8d.; in 1847 he had paid in premiums £168 11s. 8d.; but the profits being 2½ per cent. per annum on the sum insured (which is £22 10s. per annum for each £1000), he had £157 10s. added to the policy, almost as much as the premiums paid.

The premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for life. Policy Stamps paid by the Company. Every information will be afforded on application to the Resident Director.

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ESTABLISHED IN 1797.

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For Prospectuses and Forms of Proposal apply at the Offices as above, or to any of the Company's Agents.

ROBERT TUCKER, *Secretary.*

AMAZON LIFE ASSURANCE
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Loan Company and Sick Benefit Society.

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LIFE DEPARTMENT.—UNDER THE PROVISIONS OF AN ACT OF PARLIAMENT, this Company now offers to future Insurers FOUR-FIFTHS OF THE PROFITS, WITH QUINQUENNIAL DIVISION, OR A LOW RATE OF PREMIUM without participation of Profits.

The next division of Profits will be declared in June, 1855, when all Participating Policies which shall have subsisted at least one year at Christmas, 1854, will be allowed to share in the Profits.

At the several past divisions of Profits made by this Company the reversionary Bonuses added to the Policies from *one-half* the Profits amounted, on an average of the different ages, to about one per cent. per annum on the sums insured, and the total Bonuses added at the four septennial divisions, exceeded £770,000.

FOREIGN RISKS.—The extra premiums required for the East and West Indies, the British Colonies, and the northern parts of the United States of America, have been materially reduced.

INVALID LIVES.—Persons who are not in such sound health as would enable them to insure their lives at the Tabular Premiums, may have their lives insured at Extra Premiums.

LOANS granted on Life Policies to the extent of their values, provided such Policies shall have been effected a sufficient time to have attained in each case a value not under £50.

ASSIGNMENTS OF POLICIES.—Written Notices of, received and registered.

Medical fees paid by the Company; and no charge will be made for Policy Stamps.

Notice is hereby given, That Fire Policies which expire at Lady Day must be renewed within fifteen days, at this Office, or with Mr. SAMS, No. 1, St. James's-street, corner of Pall Mall; or with the Company's Agents throughout the kingdom, otherwise they become void.

IMPERIAL
LIFE ASSURANCE COMPANY,
1, OLD BROAD STREET, LONDON.

INSTITUTED 1820.

SAMUEL HIBBERT, Esq., Chairman.
WILLIAM R. ROBINSON, Esq., Deputy-Chairman.

The SCALE OF PREMIUMS adopted by this Office will be found of a very moderate character, but at the same time quite adequate to the risk incurred.

FOUR-FIFTHS, or 80 per cent. of the Profits, are assigned to Policies *every fifth year*, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future premiums.

ONE-THIRD of the Premium on Insurances of £500 and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the Directors will lend sums of £50 and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

SECURITY.—Those who effect Insurances with this Company are protected by its Subscribed Capital of £750,000, of which nearly £140,000 is invested, from the risk incurred by members of Mutual Societies.

The satisfactory financial condition of the Company, exclusive of the Subscribed and Invested Capital, will be seen by the following Statement:—

On the 31st October, 1853, the sums assured, including Bonus added, amounted to £2,530,000
The Premium Fund to more than 800,000
And the Annual Income from the same source, to 109,000

Insurances, without participation in Profits, may be effected at reduced rates.

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THE Business of the Company comprises Assurance on Lives and Survivorships, the Purchase of Life Interests, the Sale and Purchase of Contingent and Deferred Annuities, Loans of Money on Mortgage, &c.

This Company was established in 1807, is empowered by the Act of Parliament 53rd George III., and is regulated by Deed enrolled in the High Court of Chancery.

The Company was originally a strict Proprietary one. The Assured, on the participating scale, now participate quinquennially in four-fifths of the amount to be divided.

The Directors have availed themselves of the more accurate information recently obtained as to the rate of mortality amongst assured lives, and have modified the Tables originally constructed for the Company accordingly.

The Rates now charged are lower than those required by many of the Offices, and, as compared with them, a Bonus is in fact at once secured by effecting an assurance with the Eagle Company. Thus, the Premium required by one Office in particular for assurance of £1,000, at the age of 20, would secure, in the Eagle Office, no less than £1,250, that is to say, a Policy for the same amount, with an immediate addition of 25 per cent. to the sum assured.

To the present time (1853) the Assured have received from the Company, in satisfaction of their claims, upwards of £1,400,000.

The amount at present assured is £3,000,000 nearly, and the income of the Company is about £130,000.

At the last Division of Surplus, about £120,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, and not being engaged in mining or gold digging, to reside in any country,—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the Office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

LIFE ASSURANCE.

THE BRITISH MUTUAL LIFE ASSURANCE SOCIETY entertains proposals of any description involving the contingency of human life.

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Premiums to Assure £100, payable at death:—
(With Profits.)

Age next Birthday.	Annually.	Half-Yearly.	Quarterly.
30	£2 1 6	£1 1 3	£0 10 11
40	2 14 9	1 8 1	0 14 4
50	4 1 7	2 1 9	1 1 4

The public are invited to examine for themselves the advantages gained for assurers by the plan on which policies are granted by this office.

The policies are indisputable, except in cases of palpable fraud.

Peculiar advantages, by introduction of the loan classes, are afforded to respectable and active parties who would undertake the agency in places where no agent has yet been appointed. Apply (if for an agency with references and full particulars) to

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LOANS, on Personal or other approved Security.—Persons desirous of obtaining ADVANCES without delay on favourable terms, and repayable by easy instalments extending over a lengthened period, are invited to JOIN the BRITISH MUTUAL SUBSCRIPTION LOAN ASSURANCE CLASSES, established in connection with the British Mutual Life Office. Prospectuses, report, and every information may be obtained on application at the British Mutual Life Office, 17, New Bridge-street, Blackfriars. Rules, 6d. each copy, or 1s. by post.

CHARLES JAMES THICKE, Secretary.

BRITISH EMPIRE MUTUAL LIFE ASSURANCE COMPANY, 37, New Bridge-street, Blackfriars.—The SEVENTH ANNUAL MEETING of this Company was held at Radley's Hotel, on Tuesday, February 28. Extracts from the Report:—

"During the year 1853, 981 New Life Policies for £301,905 were effected; the New Annual Premiums thereon being above £6,500."

"The Sums invested in the year amounted to £21,937 8s. 1d."

"The following Table shows the progress of the Company from its foundation to the First Division of Profits at the close of 1851, and from thence to the end of 1853:—"

Period.	Life Policies Issued		Life Prems. Received.	Claims Paid.
	No.	Amount.		
		£	£ s. d.	£ s. d.
From 1847 to 1851	3,150	553,303	33,794 3 10	2,323 4 9
6th & 7th years 1852 & 1853	2,381	483,592	48,644 15 10	11,191 10 0
Total.	5,531	1,036,895	82,438 19 8	13,514 15 3

Members' Accumulated Fund at the end of 1851 ... £47,459 5 9
" " " at the end of 1853 ... £69,237 13 5

THE BRITISH EMPIRE MUTUAL FIRE ASSURANCE SOCIETY is conducted on the same principles and at the same offices.

Profits divided Triennially, entire Mutuality.
Policies issued to end of February, 10,556, for £4,585,831.
Next division of Profits, Midsummer next.

W. S. GOVER, Actuary and Secretary.

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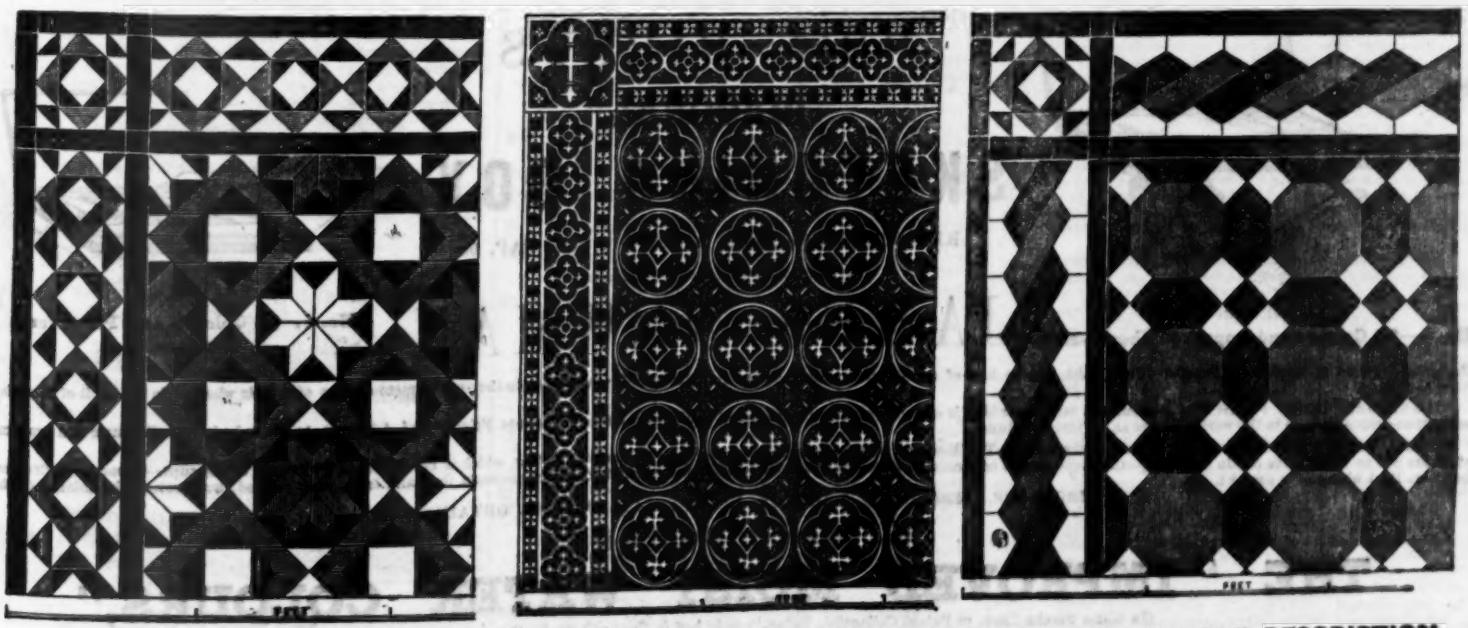

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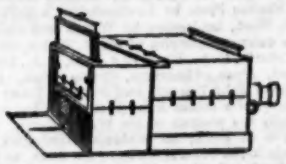

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A set of 12 in a Mahogany Box			3s. 6d.	A set of 36 in a Mahogany Box			11s. 0d.
Do.	18	do.	5s. 6d.	Do.	48	do.	14s. 6d.
Do.	24	do.	7s. 6d.	Do.	72	do.	21s. 0d.

With Two Stumps and Crayon Holders, 2s. extra each Box.

May be had of R. ACKERMANN, Regent-street; ACKERMANN & Co., Strand; C. E. CLIFFORD, 30, Piccadilly; HOUGHTON, Poultry; and all Artists' Colourmen and respectable Stationers.

MANUFACTORY 22 & 23, CHURCH STREET, SPITALFIELDS, LONDON.

THE very VALUABLE and IMPORTANT COLLECTION of PICTURES of JAMES WADMORE, Esq., deceased.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, 8, King-street, St. James's-square, on FRIDAY, May 5, and following days, by order of the Administrators, the very choice and extensive COLLECTION of PICTURES and DRAWINGS by ancient and modern masters, Engravings, Etchings, and other works of art, formed during a long series of years by that well-known amateur, James Wadmore, Esq., deceased, of Upper Clapton. The English Pictures comprise the three justly-celebrated chefs-d'œuvre of J. M. W. Turner, R.A., "Cologne," "Dieppe Harbour," and "The Guardship at the Nore," universally admitted to be three of his very finest works. Three charming cabinet specimens of Webster, R.A., "Sketching from Nature," "The Dirty Boy," and "Il Penseroso," a fancy subject by Sir J. Reynolds, the Skating Piece by Loutherbourg, a classical composition by Sir B. West, landscapes by Wilson and Gainsborough, and very choice cabinet examples of Sir D. Wilkie, Sir W. Allen, Stothard, D. Roberts, R.A., Hart, R.A., Lee, R.A., Danby, Nash, Starke, Vincent, Pyne, Chambers, Crome, Fisk, and several admirable works of John Burnett, and Foreign Views by Colonel Batty, some exquisite copies from pictures by Denning in water colours, especially the portrait of Sir Walter Scott. The ancient pictures comprise St. Rock, the celebrated altar-piece by Annibal Caracci, formerly in the Orleans Gallery; St. John, by L. da Vinci, from Marshal Ney's collection; Mars and Venus, by P. Veronese, from the Orleans Gallery; fine portraits by Rubens and Van Dyck; the Jew Bride, an exquisite work of G. Dow; a Moonlight Scene by Van der Neer; a Cattle Piece by A. Van der Velde; capital works of Ruysdael and N. Poussin; and many other excellent examples of different schools. Also an extensive collection of drawings by ancient and modern masters; painters' etchings and engravings, including an unbound copy of Turner's "Liber Studiorum," together with a small cabinet of coins and medals.—May be publicly viewed two days preceding, and catalogues had.

THE BEAUTIFUL COLLECTION of PICTURES and SCULPTURE of the late Lord CHARLES TOWNSHEND.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on SATURDAY, May 13, by order of the Executors, the very choice COLLECTION of PICTURES, chiefly by English Artists, Water-colour Drawings, and Sculpture, the property of the late Lord Charles Vere Townshend. The English Pictures comprise The Avalanche, by De Loutherbourg, from Lord De Tabley's collection; portraits of Mrs. Bradyll, Count La Lippe, and Charles Townshend, Chancellor of the Exchequer, by Sir Joshua Reynolds; Venus seeking for Cupid, by Hilton, R.A.; Sterne and the Grisette, by Leslie, R.A.; Britomart rescuing Amoret, by Etty, R.A.; Wood Nymphs Bathing, by Frost, R.A.; The First Interview of Peter the Great and Catherine, by Egg, R.A.; Pilgrims Embarking for Rinsedlin, by Danby; and many other choice Works. The Pictures by old masters comprise three grand compositions by Pannini, from the Marquis of Montcalm's collection; portrait of Madame Le Roy, by Van Dyck; The Cascatelli, by Vernet, from the Saltmarshe collection. The Sculpture comprises a beautiful statue by Wyatt of Rome, and one by Woolf of Berlin, the celebrated bust of Shakespeare by Roubiliac, two veiled busts by Raffaelle Monti, and two bas reliefs by Professor Reitschel. May be viewed three days preceding and catalogues had.

The BEAUTIFUL PICTURES and SKETCHES of the late WILLIAM OLIVER, Esq.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION at their Great Room, King-street, St. James's-square, on SATURDAY, June 3rd at one o'clock precisely, the whole of the very beautiful WORKS in OILS and WATER-COLOURS of that highly talented artist, William Oliver, Esq., deceased. Comprising a most interesting series of upwards of one hundred and fifty drawings in water-colours, being picturesque views in France and the Pyrenees, on the Rhine, Moselle, and Meuse, in the Tyrol, and Italy, all of them made entirely on the spots, and the subjects selected with great taste.

Also a few highly-finished Drawings, and about twenty admirable Oil Pictures.—May be viewed three days preceding, and catalogues had.

ENGLISH PICTURES of the HIGHEST CLASS.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on SATURDAY, June 17, at one o'clock precisely, the very extensive and important COLLECTION of PICTURES of the highest class, the property of an Amateur in the country. Comprising "The Raising of the Maypole," the celebrated chef-d'œuvre of F. Goodall, R.A.; "The Dance from Spenser's Faerie Queene," by F. Pickersgill, A.R.A.; "King Lear Disinheriting his Daughter," by Hilton, R.A.; "The Acropolis," by Müller; The "Spae Wife," by Philip; The "Stolen Interview," by Webster, R.A.; "The Mother's Hope," by Leslie, R.A.; a "Scene from Midsummer Night's Dream," a grand and extraordinary work of Dodd; and very important and well-known works of—

Ansdell.	Hilton, R.A.	Percy.
Bright.	Herbert, R.A.	S. Pyne.
Bird, R.A.	Hemsley.	Poole, R.A.
Boddington.	Hollins, A.R.A.	Philip.
Sir A. Callcott, R.A.	Herring, Senr.	Pickersgill, A.R.A.
Collins, R.A.	Howard, R.A.	C. Stanfield, R.A.
Creswick, R.A.	A. Johnston.	Simpson.
T. S. Cooper, A.R.A.	G. Lance.	Stubbs.
Dukes.	Leslie, R.A.	Sant.
Etty, R.A.	Sir E. Landseer, R.A.	G. Smith.
Faed.	C. Landseer, R.A.	Topham.
Frost, A.R.A.	J. Linnell.	J. Wilson, Jun.
Frith, R.A.	W. Müller.	A. Williams.
P. Goodall, R.A.	Marshall.	G. Williams.
E. Goodall.	Newenham.	E. L. Williams.
Gilbert.	P. Nasmyth.	Webster, R.A.

And some choice modern Water-colour Drawings. May be viewed three days preceding, and catalogues had.

FINE ARTS MANUFACTURES.

E. G. ZIMMERMANN,

MANUFACTURER OF

ARTISTIC IRON BRONZES,

IMPORTER OF FOREIGN GLASS AND CHINA,

105, STRAND, LONDON,

(OPPOSITE EXETER HALL),

MANUFACTORY AT FRANKFORT-ON-THE-MAIN,

Submits to your notice his

EXTENSIVE ASSORTMENT OF IRON BRONZES,

Consisting of Groups and Single Figures; and a large variety of Useful and Ornamental Articles.

PORCELAIN TRANSPARENCIES, MOUNTED AND UNMOUNTED.

A splendid assortment of Painted Ornamental Porcelain Vases, Groups, and Figures.

Large assortment of Terra-Cotta Vases, Flower Pots, Tobacco Jars, and other Ornamental and Useful Sundries.

The Trade and Shippers supplied.

TO THE CABINET AND UPHOLSTERY TRADE.

SMEE & SON'S NEW BOOK OF DESIGNS OF CABINET FURNITURE, containing more than 600 Designs, together with a Book of Prices, is now ready, price 4 guineas.
To be obtained only at WM. SMEE & SON'S, Wholesale Cabinet Makers and Upholsterers, 6, Finsbury Pavement.

ARNOLD'S CLOCK MANUFACTORY.

OFFICE, HALL, SHOP, CHURCH, and PUBLIC DIALS, 3 guineas; to strike, half a guinea extra. Clocks of any size or complication.
Public notice is invited to the character of the stock at this well-known manufactory, and to remark that the old wholesale connection being given up, all customers are now served at the manufacturing cost prices. Delivered free.
Manufactory, 59 and 60, Red Lion-street, Holborn.

MONTHLY SALE OF PICTURES AND DRAWINGS, BY MODERN ARTISTS, *the originality of which will be guaranteed to the purchasers.*

MR. GEO. ROBINSON respectfully notifies that his next Sale will take place at his Rooms, 21, Old Bond-street, on Thursday, May 4, at 1, and will include specimens by the following:—

Adams.	Hayward.	Nieman.	Rossiter.
Anderson.	Herbert.	Nibbs.	Sherlock.
Anthony.	Juliano.	O'Neil.	Tidu.
Clark.	Knight.	Preston.	Vickers.
Cook.	Laporte.	Pickering.	Wilcocks.
Crouch.	Lupton.	Provis.	Williams.
S. Davis.	Mearns.	Pyne.	Woolmer.
Fox.	Morris.	Russell.	Zetter, &c.
Fenn.	Morten.	Roberts.	

May be viewed two days prior, and catalogues had.

NOTICE of SALE of very valuable and scarce ANCIENT and MODERN PAINTINGS, forming a small Gallery of a Gentleman about to sail for Australia, and collected by him while travelling on the Continent.

MR. HARDING will submit for public competition, at the Auction Mart, opposite the Bank of England, on THURSDAY, May 11, 1854, at 12 for 1 o'clock, a very fine and highly finished COLLECTION of GALLERY PICTURES, in massive carved and gilt frames, amongst which will be found—

A fine Example, by P. Wouvermans.
Fruit and Flowers, by Van Ost.
Marriage of St. Catherine, by Paul Veronese.
A highly finished Landscape, by Lingleback and Wynants.
Holy Family, by P. De Cartona.
A Landscape of high quality, by Van Stry.
A grand work by Rembrandt.
The Crucifixion, a picture of great merit, by Van Dyck.

Also several Cabinet Gems.

A highly finished specimen by Paul Potter.
The Concert, very elaborate, by Terburgh.
An Interior, by Mieris.
A capital Example by Jan Steen.
A Landscape with Sheep, beautifully painted by Omegganck.
The Repose, by Albano.
Highly finished and coloured specimen by Metzu.
St. Agnes, richly coloured, by Dolci.

And many others of esteemed masters, the whole being in a very genuine state.

The Collection will be on view two days previous to the day of sale. Descriptive catalogues are preparing and will be ready for delivery on and after the 4th of May, either by written or personal application to Mr. HARDING, Auctioneer, 25, New Broad-street, London.

MODERATOR LAMPS.—IMPROVED PRINCIPLE.—The Lamps sold by THOMAS PEARCE & SON are more simple, more strongly made, and much better finished, than any other kind. Every one is tried before it leaves the Manufactory. The improvements are very important, and peculiar to only these Lamps. The patterns, besides being very uncommon, include every style that is beautiful, artistic, and in good taste, many of them belonging exclusively to T. P. & Son. The prices are so extremely moderate as to render those much-admired Lamps within the reach of all; while the economy and brilliancy of the light are generally admitted.

Direct Importers of Oil of the finest quality.
THOMAS PEARCE & SON, 23, Ludgate-hill.

ALLEN'S ILLUSTRATED CATALOGUE, containing size, price, and description of upwards of 100 articles, consisting of Portmanteaus, Travelling Bags, Ladies' Portmanteaus, Dispatch Boxes, Writing Desks, Dressing Cases, and other travelling requisites, forwarded on receipt of two stamps.
Allen's Registered Dispatch Box and Writing Desk, their Travelling Bag, with the opening as large as the Bag, and the new Portmanteau, containing four compartments, are the best articles of the kind ever produced. J. W. & T. ALLEN, Manufacturers of Portable Furniture, and Military Outfitters, 18 and 22, Strand.

IMPORTANT SALE OF ENGRAVINGS AND DRAWINGS.

MESSRS. SOUTHGATE & BARRETT

HAVE received instructions from Mr. HOGARTH, of the Haymarket, who is about to relinquish the Wholesale Department of his business, to OFFER FOR SALE,

AT THEIR NEWLY ERECTED ROOMS, 22, FLEET STREET,

ON WEDNESDAY, JUNE 7TH, AND FOLLOWING EVENINGS,

Saturdays and Sundays excepted, his extensive

STOCK OF ENGRAVINGS AND WATER-COLOUR DRAWINGS:

the former includes the Series of Forty-eight, published and known as

FINDEN'S ROYAL GALLERY OF BRITISH ART,

Engraved by the most eminent Engravers of the period, from Pictures by Wilkie, Turner, E. Landseer, C. Landseer, Eastlake, Leslie, Stanfield, Collins, Callcott, Constable, Newton, Linton, Maclise, &c. &c., and forming a collection of beautifully executed works, which, as a series, is unrivalled in this country,

The Engraved Steel Plates of which will be Destroyed, in the presence of the Purchasers, during the time of Sale; as well also as the Engraved Plates of the following important Modern Engravings, which, with the whole remaining Stocks, will be Sold in the same Sale:—

EHRENBREITSTEIN, by PYE, after TURNER.
ECCE HOMO, by Doo, after CORREGGIO.
THE DAME SCHOOL, by STOCKS, after WEBSTER.
PORTRAIT OF MRS. FRY.
PORTRAITS OF EMINENT PERSONS, from Paintings by G. RICHMOND.
" " " " C. BAUGNIET.
PORTRAIT OF W. C. MACREADY IN THE CHARACTER OF WERNER, engraved by SHARPE, after MACLISE.
TWO VIEWS ILLUSTRATIVE OF ETON MONTEM, engraved by C. LEWIS.
FLOWERS OF GERMAN ART, a Series of 20 Plates by the most eminent Engravers.
CRANSTONE'S FUGITIVE ETCHINGS: 17 Plates.
TURNER AND GIRTIN'S RIVER SCENERY: 30 Plates.
PORTRAITS OF J. M. W. TURNER, R.A.
WAITING AND WATCHING, by Sir E. LANDSEER, R.A.

And many others, including the Remaining Stock of ARTIST'S PROOFS *of*

THE SMILE. and THE FROWN.

The Engraved Plates of which are the property of the Art-Union of London.

An important feature in this Sale, to which Messrs. SOUTHGATE & BARRETT desire to call especial attention, is, that

ALL THE ABOVE-MENTIONED PLATES WILL BE DESTROYED DURING THE TIME OF SALE,

Thereby preventing the possibility of inferior impressions being circulated in future, and enhancing the value of those impressions which will then be offered.

THE ADMIRERS OF

THE WORKS OF J. M. W. TURNER, R.A.,

will have the opportunity of acquiring examples of his pencil, as the Stock of Mr. HOGARTH to be disposed of includes several Water-Colour Drawings, both large and small, by this great Painter; also

ARTIST'S PROOFS AND THE CHOICEST STATES OF ALL HIS IMPORTANT PRODUCTIONS,

AND FINE COPIES OF HIS

ENGLAND AND WALES, and SOUTHERN COAST.

THE COLLECTION OF WATER-COLOUR DRAWINGS

is most extensive and of great interest, embracing Specimens of the Italian, French, and Dutch Schools, and of the Early and Later English Schools.

OF THE ANCIENT MASTERS ARE EXAMPLES OF

REMBRANDT. RAFFAELLE. RUBENS. GUIDO. TENIERS. WATTEAU. OSTADE. POUSSIN.

THE EARLY ENGLISH SCHOOL INCLUDES THE NAMES OF

LOUTHERBOURG.	REYNOLDS.	HEARNE.	GIRTIN.	HOPPNER.	ZUCCARELLI.	JACKSON.
P. SANDBY.	EDRIDGE.	IBBOTSON.	R. WILSON.	HAMILTON.	BLAKEY.	WEST.
FARINGTON.	ROWLANDSON.	KNELLER.	HOGARTH.	MORLAND.	DAYES.	&c. &c.

THE MODERN ENGLISH SCHOOL THOSE OF

ABSOLON.	CATTERMOLE.	FIELDING, C.	JOY.	LIVERSEEGE.	PROUT.	VICKERS.
AUSTEN.	CHAMBERS.	FRASER.	LANDSEER, E.	MACLISE.	PYNE.	WARD.
BARRETT.	COLLINS.	FRIPP, G.	LAWRENCE.	MULLER.	STEPHANOFF.	WEBSTER.
BENTLEY.	CORBOULD.	HOLLAND.	LESLIE.	NASH, J.	TAYLER, F.	WESTALL.
CALLCOTT.	DEWINT.	HUNT, W.	LEWIS, J.	NESFIELD.	UWINS.	WILKIE.

A Collection of Drawings by Members of the Sketching Society will also be submitted for Sale.

THE MISCELLANEOUS STOCK

is of a most valuable character, consisting, as it does, of Impressions of the far larger majority of Plates published within the last few years in this country, and comprising in them *the best states of Artist's Proofs and other choice Proofs*, many of which have now become exceedingly rare. In this portion of the Sale will also be found

A LARGE VARIETY OF FOREIGN ENGRAVINGS, in the best states; many of them expensively Framed and Glazed.

A COLLECTION OF PORTRAITS AND OTHER ENGRAVINGS, after SIR JOSHUA REYNOLDS, some very rare.

A COMPLETE COLLECTION OF PRINTS, after HOGARTH, in early Proofs, and with curious variations.

A FINE COLLECTION OF THE ENGRAVINGS OF SIR R. STRANGE.

A NUMBER OF SCARCE OLD PRINTS; and AN EXTENSIVE AND AMUSING COLLECTION OF ENGRAVINGS by GEORGE CRUIKSHANK, in Artists' Proofs, including all his early Works.

BOOK PLATES IN RARE STATES. **BOOKS OF PRINTS.**

Messrs. SOUTHGATE AND BARRETT also beg to state that, with the consent of Mr. HOGARTH, they will introduce into this Sale the remaining Stocks of the following Engravings, *the Plates of which will be destroyed at the time of Sale*—

THE VILLAGE PASTOR; THE IMMACULATE CONCEPTION; HARVEY DEMONSTRATING THE CIRCULATION OF THE BLOOD; THE ORIGIN OF MUSIC; SEE SAW; and COTTAGE PIETY.

The respective Stocks will not in any case be scattered over the whole Sale, but each Stock will be offered separately, and none will occupy more than Four Evenings; while the whole of the BRITISH GALLERY OF ART will be reserved for Two Evenings.

Catalogues are preparing, and will be forwarded on receipt of Twelve Postage Stamps.

22, FLEET STREET, *April 24th*, 1854.

F. & C. OSLER,

44, OXFORD STREET, LONDON.—MANUFACTORY, BROAD STREET, BIRMINGHAM.—ESTABLISHED 1807.

MANUFACTURERS OF GLASS CHANDELIERS, GLASS LUSTRES, TABLE GLASS, &c. &c.

A SELECT AND EXTENSIVE STOCK, IN EVERY VARIETY OF PATTERN,

OF

RICHLY-CUT CRYSTAL GLASS CHANDELIERS,

WITH GLASS BRANCHES, FOR DRAWING ROOMS, &c.

ELEGANT CRYSTAL GLASS CHANDELIERS FOR GAS,

(Made from "REGISTERED" DESIGNS), with GLASS BRANCHES, &c.; suitable for DRAWING ROOMS and BALL ROOMS.

The more extensive use of Gas in private dwellings has induced Messrs. OSLER to direct their particular attention to the manufacture of this class of articles—which, with a view to their general adoption, are offered at very moderate prices. Purchasers can select from a great variety of patterns, to which additions are being constantly made.

Theatres, Concert, Assembly, and Ball Rooms, Lighted by Estimate, on the Lowest Terms.

A LARGE AND CHOICE ASSORTMENT, IN NEW AND BEAUTIFUL DESIGNS, OF

HANDSOMELY CUT-GLASS LUSTRES AND GIRANDOLES.

BEST CUT TABLE GLASS, IN EVERY VARIETY.

BEST CUT-GLASS DECANTERS, at all prices
BEST AND COMMON WINE GLASSES
BEST AND COMMON TUMBLERS

FINGER GLASSES AND MONTEITHS
BUTTER COOLERS AND SUGAR BASINS
JELLY AND CUSTARD GLASSES

CUT-GLASS AND FROSTED JUGS
HOCK BOTTLES AND GLASSES
SALT-CELLARS

ICE PLATES, ICE DISHES, AND ICE PAILS
WATER CARAFFS AND GOBLETS
FLOWER VASES

TOILET BOTTLES
DESSERT SERVICES
GLASS EPERGNES, &c.

FAMILY CREST AND REGIMENTAL BADGES ENGRAVED.

ORNAMENTAL GLASS, ENGLISH AND FOREIGN,

(The latter selected and imported by Messrs. OSLER) in the greatest variety.

FLOWER VASES, RICHLY-DECORATED, JEWEL AND OTHER ORNAMENTAL STANDS, DRAWING ROOM ORNAMENTS, &c. &c., OF EVERY DESCRIPTION.

CLUB, MESS, AND GENERAL FURNISHING ORDERS FOR GLASS, PROMPTLY EXECUTED.

THE FIRST CLASS
OR
COUNCIL MEDAL

WAS AWARDED AT

THE GREAT EXHIBITION OF ALL NATIONS,

IN LONDON, 1851,

TO

WILLIAM BROCKEDON, F.R.S.

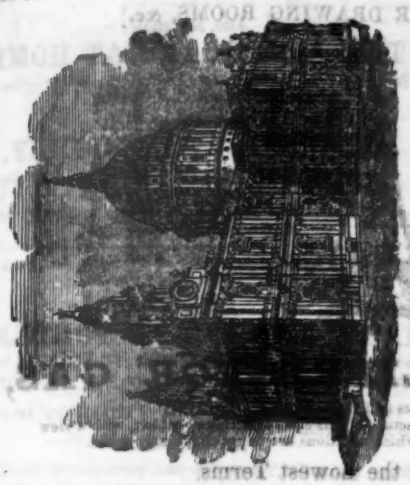
FOR HIS PATENT PREPARATION AND CONDENSATION OF PURE BLACK LEAD FOR PENCIL MAKERS, FROM THE MINES OF BORRODALE, FOR ARTISTS' AND ENGINEERS' DRAWING PENCILS.

That this Patent Lead, the *only* PURE CUMBERLAND BLACK LEAD extant, is now brought to unequalled perfection in DEPTH OF COLOUR, LUSTRE, FIRMNESS, ENTIRE PURITY FROM GRIT, READY ERASURE, AND THE MEANS OF ENSURING THE SAME QUALITY THROUGHOUT THE PENCIL, is fully shown in Testimonials of the most unqualified approbation, from Painters, Engravers, Architects, Engineers, and Draughtsmen, of the greatest eminence in their several professions, and whose Testimonials have been published in detail.

Pencils made of Brockedon's Patent Pure Cumberland Lead may now be obtained from S. Mordan and Co., City-road, Finsbury, who supply the Government Offices under especial orders from her Majesty's stationery-office for Brockedon's Lead; Reeves and Sons, 113, Cheapside; Winsor and Newton, Rathbone-place: C. Roberson and Co., Long Acre; James Newman, 24, Soho-square; G. Croft, 6, Upper Wellington-street, Covent-garden; Adair and Co., Maryport, Cumberland; and from all Artists' Colourmen and Stationers.

29, DEVONSHIRE-STREET, QUEEN-SQUARE, BLOOMSBURY.

NUMBER ONE, SAINT PAUL'S CHURCHYARD, LONDON.



A further Reduction of 4d. per lb.

OF the Government Duty payable on TEA, will take place on the 5th instant. As soon as we can obtain our Teas from the Bonded Warehouses after that date, the prices will be reduced to the full extent.

In announcing this satisfactory intelligence, we earnestly invite attention to the fact, that our scale of charges for Teas is under that of most Establishments; and that, in point of quality and moderation in price, our Teas are unequalled.

We have, from the first, supplied to the Public the finest Teas imported into this country, and at the lowest cost possible. Common Tea, even at a low price, is dear stuff; on the other hand the majority of consumers do not require the most delicate and costly kinds.

The following sorts will be found to meet the wants of most purchasers:—

Strong and useful Black Leaf Congou..... 3s. 0d. per lb.
This is a very serviceable Tea for the Trade and for large Establishments.

Strong, Rich, and full-flavoured Black Tea.....3s. 6d. per lb.
This is a most desirable Tea for Families. Its flavour cannot fail to please, whilst its strength is very great.

It is satisfactory to notice, that there does not appear, even through the unsettled state of things in China, any probability of the present Market value of Tea being increased.

DAKIN & COMP^{Y}., TEA MERCHANTS,

And Patentees for Roasting Coffee in Silver Cylinders,

NUMBER ONE, SAINT PAUL'S CHURCHYARD,

LONDON.

TERMS, NET CASH.—All Orders from the Country will receive the greatest care and attention, and will be forwarded with the direct Carriage FREE, if they be accompanied by a remittance for payment, whether by Half-Notes, Post-office Order, or otherwise, provided the Goods ordered amount to £2 or upwards.

Visitors to London may save a considerable portion of their Railway expenses by purchasing their Teas and Coffees at NUMBER ONE, SAINT PAUL'S CHURCHYARD, which is in the very centre of England's Metropolis, and a position more easily identified than any in London.

APRIL, 1854.

JAMES RYAN,

REMOVED TO 116, LONG ACRE, LONDON,

COMPOSITION ORNAMENT AND FRAME MANUFACTURER, AND GOLDBEATER.

CARVERS, GILDERS, and UPHOLSTERERS are informed they can be supplied with GLASS AND PICTURE FRAMES, CONSOLE TABLES, GIRANDOLES, BRACKETS, CORNICES, TRIPODS, AND CANDELABRAS;

ALSO FANCY WOOD MOULDINGS, IN LENGTHS OR JOINED INTO FRAMES.

The only House in London where every article is manufactured on the Premises.

A FEW FINE PICTURES FOR SALE.

PELICAN LIFE INSURANCE COMPANY.

ESTABLISHED IN 1797.

70, Lombard-street, City; and 57, Charing-cross, Westminster.

DIRECTORS.

Robert Gurney Barclay, Esq.	Thomas Hodgson, Esq.
William Cotton, Esq., F.R.S.	Henry Lancelot Holland, Esq.
William Davis, Esq.	J. Petty Muspratt, Esq.
James A. Gordon, M.D., F.R.S.	C. Hampden Turner, Esq., F.R.S.
Henry Grace, Esq.	Matthew Whiting, Esq.
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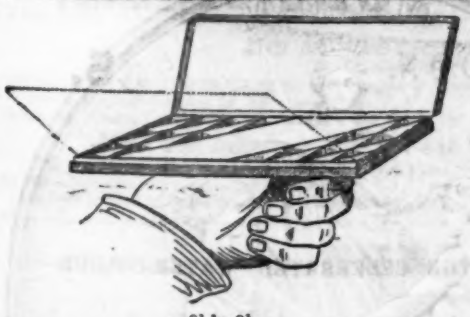
N.B.—NO CHARGE MADE FOR POLICY STAMPS.

The present Septennial period, prior to the next Division of Profits will terminate on the 2nd July, 1854:—All Policies now effected (and afterwards continued in force for five years) on the *Participating Scale of Premium*, will share in the Surplus.

For Prospectuses and Forms of Proposal apply at the Offices as above, or to any of the Company's Agents.

ROBERT TUCKER, *Secretary.*

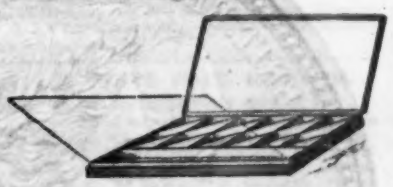


8¼ by 3¼.

No. 3.—20 Colours and Improved Thumb-Hole.

JOHN PARRY'S "DIAGONAL" SKETCHING BOX.

REGISTERED No. 3353. ACT 6 & 7 VIC. CAP. 65.



6¼ by 3¼.

No. 4.—18 Colours and Place for Brushes.

JAMES NEWMAN

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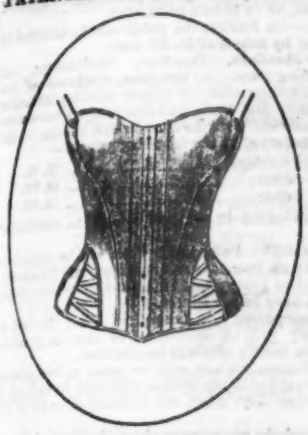

Figure 1.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

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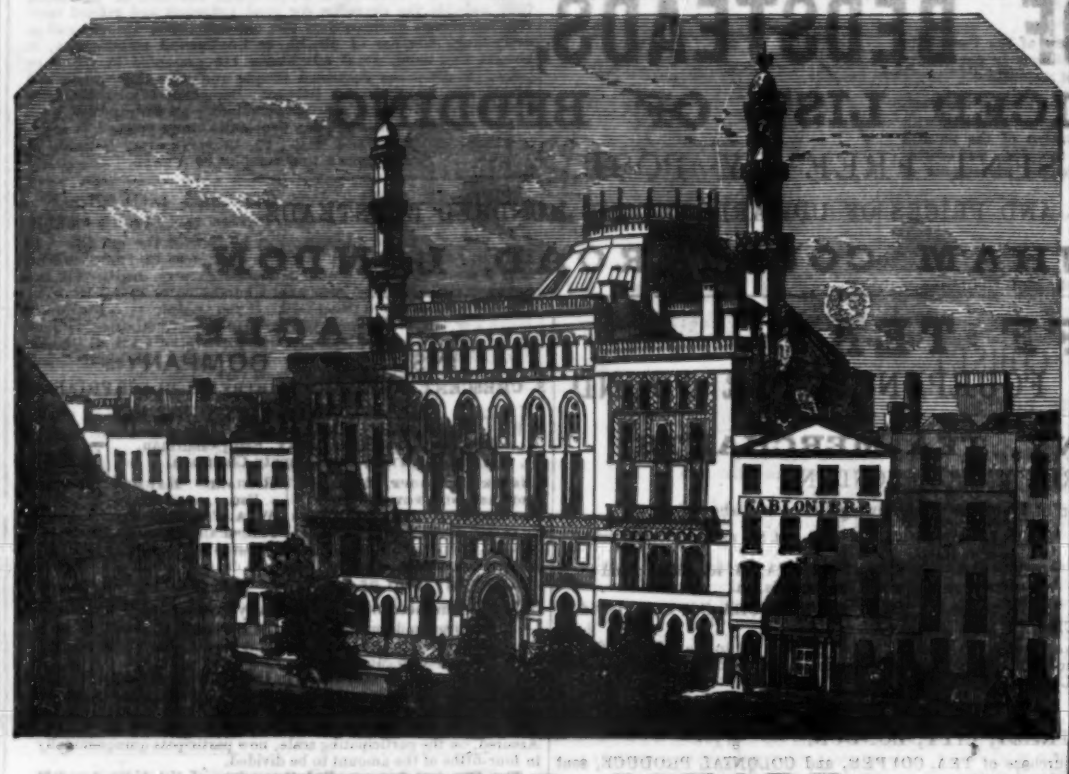

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—It is intended to Open the Crystal Palace and Park at the end of May: after which they will be open Daily, Sundays excepted. The following are the arrangements for the admission of the Public:—

FIVE SHILLING DAYS.—On Saturdays the public will be admitted by payment at the doors, or by tickets of 5s. each.

HALF-CROWN DAYS.—On Fridays the public will be admitted by payment at the doors or by tickets of 2s. 6d. each.

SHILLING DAYS.—Mondays, Tuesdays, Wednesdays, and Thursdays will be Shilling Days. At the gates, a payment of One Shilling each will admit the public, or tickets entitling the holder to admission to the Palace and Park, and also to conveyance along the Crystal Palace Railway, from London-bridge Station to the Palace and back, will be issued at the following prices:—

Including first-class carriage	2s. 6d.
Including second ditto	2s. 0d.
Including third ditto	1s. 6d.

CHILDREN.—Children under 12 years of age will be admitted at half the above rates.

HOURS OF OPENING.—The Palace and Park will be opened on Mondays, at nine o'clock, on Tuesdays, Wednesdays, and Thursdays, at ten o'clock, a.m., and on Fridays and Saturdays, at twelve o'clock, and close every day an hour before sunset.

OPENING DAY.—The opening will take place about the end of May. The precise day will be announced as early as possible. On that occasion season tickets only will be admitted.

SEASON TICKETS.—Season Tickets will be issued at two guineas each, to admit the Proprietor to the Palace and Park on the day of opening, and on all other days when the building is open to the public.

Season tickets, to include conveyance along the Crystal Palace Railway from London Bridge to the Palace and back, without further charge, will be issued at four guineas each, subject to the regulations of the London, Brighton, and South Coast Railway Company; but these tickets will be available only for trains from and to London and the Palace, on such days as it is open to the public, and will not be available for any intermediate stations.

No season ticket will be transferable or available except to the person whose signature it bears.

FAMILY SEASON TICKETS.—Members of the same family who reside together will have privilege of taking season tickets for their own use, with or without railway conveyance, on the following reduced terms:—

Families taking two tickets will be entitled to ten per cent. discount on the gross amount paid for such tickets; taking three tickets, to a discount of 15 per cent.; taking four tickets, to a discount of 20 per cent.; and five tickets and upwards to a discount of 25 per cent. Families claiming the above privilege, and desiring to avail themselves of it, must apply in the accompanying form; and these tickets will be available only to the persons named in such application. Printed Forms of Application may be had at the office, 3, Adelaide-place, and at the other offices for tickets.

Season Tickets will entitle to admission from the opening day till the 30th April, 1855.

Applications may be made for season tickets at the offices of the Company, 3, Adelaide-place, London-bridge. Season tickets, as soon as ready, will be delivered in the order in which the applications have been made, at the offices of the Company, 3, Adelaide-place, London-bridge, and 14, Regent-street; and at the Crystal Palace; also at Mr. Sams', 1, St. James's-street; Mr. Mitchell's, Bond-street; Westerton's Library, Knightsbridge; London and Brighton Railway Terminus, London-bridge.

SPECIAL REGULATIONS AND BY-LAWS.—All the general provisions and regulations mentioned above are to be understood as being subservient to such special provisions, regulations, and by-laws on the part of the Railway Company and the Palace Company as may be found necessary to regulate the traffic, and to meet special occasions and circumstances which may from time to time arise.

By order of the Board,

G. GROVE, Secretary.

Adelaide-place, London Bridge, April 13, 1854.

FORM OF APPLICATION FOR FAMILY SEASON TICKETS.

To G. Grove, Esq., Secretary, 3, Adelaide-place, London Bridge.

Sir,—Be good enough to supply me with Family Season Tickets for myself and the following members of my family, who are residing with me.

Yours obediently,

Name .....
Address .....
Designation .....

Christian Name. | Surname.

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Three ,,	5	7	6	Three ,,	10	14	6
Four ,,	6	15	0	Four ,,	13	9	0
Five ,,	7	17	6	Five ,,	15	15	0
Six ,,	9	9	0	Six ,,	18	18	0
Seven ,,	11	0	6	Seven ,,	22	1	0
Eight ,,	12	12	0	Eight ,,	25	4	0
Nine ,,	14	3	6	Nine ,,	28	7	0
Ten ,,	15	15	0	Ten ,,	31	10	

NOTE.—The above application must be addressed to the Secretary, as above, and accompanied by a remittance for the full amount of the tickets asked for, according to the above schedule, in favour of George Fasson, 3, Adelaide-place. Cheques must be on a London banker, and be crossed with the words "Union Bank of London."

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The NEXT DIVISION of PROFITS to 31st DECEMBER, 1854, will be DECLARED in 1855. ALL PARTIES DESIROUS of PARTICIPATING THEREIN SHOULD MAKE IMMEDIATE APPLICATION.

The following note of additions to Policies at the two previous divisions of profits is extracted from the Company's books.

The Bonus added to Policies from March, 1834, to December 31, 1847, is as follows:—

Sum Assured.	Time Assured.	Sum added to Policy in 1841.	Sum added to Policy in 1848.	Sum Payable at Death.
£		£ s. d.	£ s. d.	£ s. d.
5000	13 yrs. 10mts.	683 6 8	787 10 0	6470 16 8
*1000	7 years	.....	157 10 0	1157 10 0
500	1 year	.....	11 5 0	511 5 0

* EXAMPLE.—At the commencement of the year 1841 a person aged 30 took out a policy for £1000, the annual payment for which is £24 1s. 8d.; in 1847 he had paid in premiums £168 11s. 8d.; but the profits being 2½ per cent. per annum on the sum insured (which is £32 10s. per annum for each £1000), he had £157 10s. added to the policy, almost as much as the premiums paid.

The premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for life. Policy Stamps paid by the Company. Every information will be afforded on application to the Resident Director.

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DECIDEDLY the Best Remedy for the cure of every Internal Complaint incidental to the Human Frame. The many virtues these wonderful medicines possess have rendered them invaluable to persons with debilitated constitutions while to those suffering from derangements of the stomach and bowels, or with disorders of the liver and kidneys, they are equally serviceable; and from their gentle, yet positive effect, they can be used with the utmost safety by all. Thousands of persons have testified that by these pills alone they have been restored to sound and robust health, after every other known remedy had failed to afford them the slightest relief. Sold by all Druggists and at Professor Holloway's Establishment, 244, Strand, London.

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A great variety of new patterns in Dinner, Dessert, Breakfast, Tea, and Toilet Services, at prices to suit every class of purchasers. Also, every description of Richly-Cut TABLE GLASS in most elegant variety, and remarkable for its beautifully pellucid quality.

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INSTITUTED 1820.

SAMUEL HIBBERT, Esq., Chairman.
WILLIAM R. ROBINSON, Esq., Deputy-Chairman.

The SCALE OF PREMIUMS adopted by this Office will be found of a very moderate character, but at the same time quite adequate to the risk incurred.

FOUR-FIFTHS, or 80 per cent. of the Profits, are assigned to Policies *every fifth year*, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future premiums.

ONE-THIRD of the Premium on Insurances of £500 and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the Directors will lend sums of £50 and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

SECURITY.—Those who effect Insurances with this Company are protected by its Subscribed Capital of £750,000, of which nearly £140,000 is invested, from the risk incurred by members of Mutual Societies.

The satisfactory financial condition of the Company, exclusive of the Subscribed and Invested Capital, will be seen by the following Statement:—

On the 31st October, 1853, the sums assured, including Bonus added, amounted to	£2,500,000
The Premium Fund to more than	800,000
And the Annual Income from the same source, to	109,000

Insurances, without participation in Profits, may be effected at reduced rates.

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This Company was established in 1807, is empowered by the Act of Parliament 53rd George III., and is regulated by Deed enrolled in the High Court of Chancery.

The Company was originally a strict Proprietary one. The Assured, on the participating scale, now participate quinquennially in four-fifths of the amount to be divided.

The Directors have availed themselves of the more accurate information recently obtained as to the rate of mortality amongst assured lives, and have modified the Tables originally constructed for the Company accordingly.

The Rates now charged are lower than those required by many of the Offices, and, as compared with them, a Bonus is in fact at once secured by effecting an assurance with the Eagle Company. Thus, the Premium required by one Office in particular for assurance of £1,000, at the age of 20, would secure, in the Eagle Office, no less than £1,250, that is to say, a Policy for the same amount, with an immediate addition of 25 per cent. to the sum assured.

To the present time (1853) the Assured have received from the Company, in satisfaction of their claims, upwards of £1,600,000.

The amount at present assured is £3,000,000 nearly, and the income of the Company is about £130,000.

At the last Division of Surplus, about £120,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, and not being engaged in mining or gold digging, to reside in any country,—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the Office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

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THE ART-JOURNAL ADVERTISER.

No. 192. LONDON: JUNE, 1854.

ROYAL ACADEMY OF ARTS.
TRAFALGAR SQUARE.

THE EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'clock till 7), 1s.; Catalogue, 1s. JOHN PRESCOTT KNIGHT, R.A., Sec.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS. Incorporated by Royal Charter. The THIRTY-FIRST ANNUAL EXHIBITION of this Society is NOW OPEN from 9 a.m. until dusk. Admittance 1s.
Suffolk-street, Pall Mall East. ALFRED CLINT, Hon. Sec.

SOCIETY OF PAINTERS in WATER COLOURS. The FIFTIETH ANNUAL EXHIBITION is NOW OPEN at their Gallery, 5, Pall Mall East. Admittance 1s., Catalogue 6d.
JOSEPH J. JENKINS, Secretary.

GALLERY, NO. 121, PALL-MALL.

THE FIRST ANNUAL EXHIBITION of the FRENCH SCHOOL OF THE FINE ARTS is NOW OPEN DAILY at the above Gallery, from 10 to 6 o'clock. Admission, 1s.; Catalogue, 6d.
May 1, 1854. HENRY MOGFORD, Secretary.

AN EXHIBITION OF PICTURES by Modern Masters is NOW ON VIEW (gratis), by kind permission of T. B. Simpson, Esq., at the Exhibition Rooms, Lowther Arcade, from 11 to 3 daily. This collection has been presented as a testimonial to the late J. W. Allen, for the benefit of his surviving family. The Exhibition will be open until the 7th of June, on which day the Lithographs, &c., will be distributed.

THE EXHIBITION of the ADVANCED WORKS of STUDENTS of the following Schools of Art will be opened on Monday, the 22nd of May, at Gore House, Kensington.—

Aberdeen.
Belfast.
Birmingham.
Chester.
Cork.
Coventry.
Dublin.
Dudley.
Durham.
Glasgow.
Limerick.
Macclesfield.
Manchester.
Metropolitan, including Central Male, Central Female, and Finsbury district.
Newcastle-on-Tyne.
Paisley.
Potteries (Staffordshire).
Sheffield.
Stourbridge.
Warrington.
Worcester.
York.

Admission daily from 10 till 5. Free.
Department of Science and Art.
10th May, 1854.

ROYAL MANCHESTER INSTITUTION. —The THIRTY-FOURTH ANNUAL EXHIBITION of the Works of Modern Artists will be OPENED as soon as practicable after the closing of the Royal Academy. Artists who have received the Exhibition Circular may forward their works—from London, through Mr. Joseph Green, 14, Charles-street, Middlesex Hospital, and from Edinburgh through Mr. Alexander Hill, 67, Princes-street, if delivered to them respectively on or before the 29th July. Artists not having received the Exhibition Circular, may forward their works (carriage paid, otherwise they cannot be received) so as to arrive in Manchester not later than the 5th August. Works from the Royal Academy must be delivered to Mr. Green immediately after the closing of that exhibition. JOHN E. GREGAN, Hon. Sec.
Royal Manchester Institution, May 13, 1854.

"THE VICTORY," WITH THE BODY OF NELSON ON BOARD, TOWED INTO GIBRALTAR, SEVEN DAYS AFTER TRAFALGAR.

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No shout of triumph welcomes her for the glorious victory won;
For the carries her dead admiral, kill'd in Trafalgar's Bay,
And Nelson's flag hangs droopingly on that triumphant day.
Sail on, proud ship; thy batter'd hull proclaims thy place in war,
A fitting bier for him who fell in the fight at Trafalgar."
OLD SONG.

This celebrated picture by Clarkson Stanfield, Esq., R.A. *on View daily*, at the Gallery, 23, Cockspur-street, Charing Cross. Admission on presentation of card.
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TO ARTISTS, SCULPTORS, ETC.

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For Picture Sales see next page.
For Hospital for Consumption Bazaar, see page 3.

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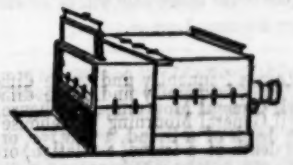

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MESSRS. CHRISTIE & MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on THURSDAY, June 29, at 1 precisely, the very important COLLECTION of PICTURES, formed with refined taste by William Cave, Esq., deceased, of Brentry-house, near Bristol, comprising the celebrated chef-d'œuvre of Murillo, Joseph and his Brethren, also the Conception of the Virgin, and two other very fine works by the same master, from King Louis Philippe's gallery; three very choice examples of A. del Sarto; a lovely work of Albano, and others by Luini, Pontormo, S. Rosa, and other great Italian masters, from the Strozzi, Gerini, and Orsini galleries; landscapes by Teniers, Wouvermans, Wynants, Pynacker, and Zuccarelli; a pair of views in Venice, by Canaletti; and in the English school, capital works of Loutherbourgh, Morland, Constable, Bird, Rippingille, &c.—Further notice will be given.

MONTHLY SALE OF PICTURES AND DRAWINGS, BY MODERN ARTISTS, *the originality of which will be guaranteed to the purchasers.*

MR. GEO. ROBINSON respectfully notifies that his next Sale will take place at his Rooms, 21, Old Bond-street, on Thursday, June 1, at 1 o'clock, and will include specimens by the undermentioned artists:—

Adams.	Cobbett.	Houghton.	Pearshall.
J. W. Allen.	Compton.	Ince.	Pickering.
Armfield.	Cooper, A.	Jayne.	Richardson.
Beddington.	Cooper, D.	Jones.	Robins.
Bromley.	Dickenson.	Lupton.	Ree.
Calderon.	Elen.	Meadows.	Russell.
Campbell.	Friston.	Mearns.	Stevens.
Chapman.	Frowd.	Moltino.	Travers.
Chambers.	Herbert.	Montalgne.	Vickers.
Clay.	Hixon.	Nibbs.	Winter, &c.

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Manchester, May 1, 1854.

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THE MOST NOBLE THE MARCHIONESS OF AILESBURY.
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THE RIGHT HON. THE COUNTESS OF HARRINGTON.
THE LADY CHARLOTTE EGERTON.
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PHILIP ROSE, *Hon. Secretary.*
OSBORN P. CROSS, *Secretary.*

BROMPTON, *May* 24, 1854.

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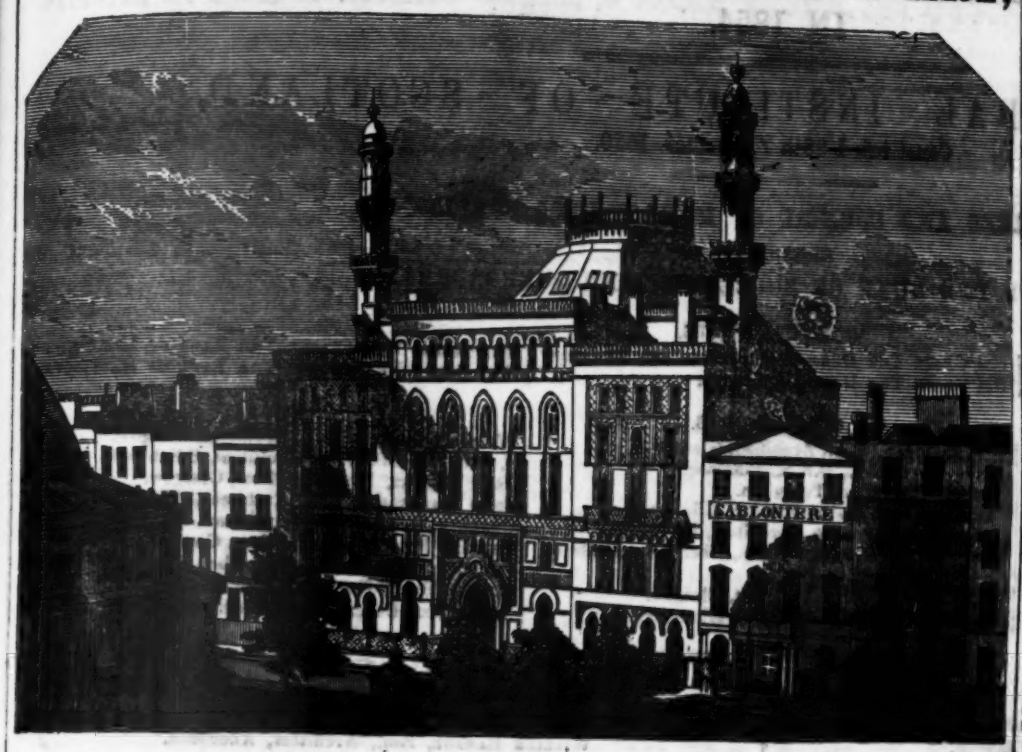

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HOLLOWAY'S OINTMENT, a sovereign remedy for the afflicted.—The number of years this invaluable Ointment has stood the test of public opinion, and the longer known the better appreciated, is a testimony of itself more powerful than anything that could be written in praise of the curative properties it possesses. For ringworm, scald heads, and all diseases of the skin, it is unequalled; recent tumours or old ulcers may very shortly be healed by its use. For tumours, scrofula, and sores, there is no remedy to be compared with it; and, in confirmation, as a purifier of the blood, and to effect certain cures, Holloway's Pills should be taken. Sold by all Druggists, and at Professor HOLLOWAY'S Establishment, No. 244, Strand, London.

EAGLE
INSURANCE COMPANY.

3, CRESCENT, NEW BRIDGE STREET, BLACKFRIARS, LONDON.

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THOMAS BODDINGTON, Esq.
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ACTUARY AND SECRETARY.—CHARLES JELLICOE, Esq.

THE Business of the Company comprises Assurance on Lives and Survivorships, the Purchase of Life Interests, the Sale and Purchase of Contingent and Deferred Annuities, Loans of Money on Mortgage, &c.

This Company was established in 1807, is empowered by the Act of Parliament 53rd George III., and is regulated by Deed enrolled in the High Court of Chancery.

The Company was originally a strict Proprietary one. The Assured, on the participating scale, now participate quinquennially in four-fifths of the amount to be divided.

The Directors have availed themselves of the more accurate information recently obtained as to the rate of mortality amongst assured lives, and have modified the Tables originally constructed for the Company accordingly.

The Rates now charged are lower than those required by many of the Offices, and, as compared with them, a Bonus is in fact at once secured by effecting an assurance with the Eagle Company. Thus, the Premium required by one Office in particular for assurance of £1,000, at the age of 20, would secure, in the Eagle Office, no less than £1,250, that is to say, a Policy for the same amount, with an immediate addition of 25 per cent. to the sum assured.

To the present time (1853) the Assured have received from the Company, in satisfaction of their claims, upwards of £1,400,000.

The amount at present assured is £3,000,000 nearly, and the income of the Company is about £130,000.

At the last Division of Surplus, about £120,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, and not being engaged in mining or gold digging, to reside in any country,—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

Deeds assigning policies are registered at the Office, and assignments can be effected on forms supplied therefrom.

The annual reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

THE OAK
MUTUAL LIFE ASSURANCE AND LOAN COMPANY.

OFFICES, 49, MOORGATE STREET, LONDON.

Empowered pursuant to Act of Parliament.

THE OAK LIFE OFFICE undertakes all transactions involving every contingency of human life, whether they relate to the Upper or Middle Classes, which are now almost peculiarly the objects of Life Assurance, or to those in a humbler sphere—the industrious Labourer, Mechanic, or Artisan. The Constitution of the Office is upon the Mutual Principle, and embraces Assurances upon Single and Joint Lives and Survivorships, Endowments, and the granting of Immediate or Deferred Annuities.

THE FOLLOWING ARE THE LEADING FEATURES OF THE OFFICE:—

1. ALL POLICIES INDISPUTABLE, except in cases of frauds.
2. The Age of the Assured, on reasonable proof admitted in the Policy.
3. The first division of Profits amongst Policy-holders assured by Table No. 3, will take place on the 31st December, 1850, and will afterwards be annual.
4. Bonuses may either be added to the sum assured, received in cash, or applied in diminution or extinction of future premiums.
5. Non-participating Tables of Premiums on the lowest terms consistent with security.
6. No extra Premiums for residence in any part of Europe, the North American Colonies, the United States of America, not further west than the River Mississippi, nor further south than the latitude of Washington, New Zealand, Australia, Bourbon, the Mauritius, or the Cape.
7. All other Foreign and Colonial risks undertaken on liberal Terms.
8. The Medical Referees of Proposed Assurers in all cases remunerated by the Office.
9. Premiums payable yearly, half-yearly, or quarterly.
10. Declined and Diseased Lives, in all cases where Life is not immediately affected, are taken upon terms commensurate with the risk. The greatest facilities are afforded to Agents of other Offices in assuring the lives declined from time to time in their respective agencies.
11. The Industrial and Working Classes may effect Assurances of not less than £10, in which case the premium may be paid monthly.
12. The Office will purchase or make advances on Life Policies on which three annual premiums have been paid, and will in special cases where the Assurer is rendered incapable of continuing the payment of the Premiums maintain the existence of any such Policy for the benefit of the family of the Assured, all advances so made by the Office being a debt upon the Policy, upon which £5 per cent. interest will be charged.
13. Claims payable three months after satisfactory proof of death, or immediately after such proof.
14. *Loans granted to Assurers, and all charges strictly moderate.*
15. Endowments and *every species of* contingent Assurance, and immediate and deferred Annuities on highly advantageous terms.

Prospectuses and Forms of Application may be had at the Company's Offices, and of the Agents throughout the Kingdom.

B. H. STROUDBERG, Actuary and Manager.

N.B. Agents required in all parts of the Kingdom.

LOANS, on Personal or other approved Security.—Persons desirous of obtaining ADVANCES without delay on favourable terms, and repayable by easy instalments extending over a lengthened period, are invited to JOIN the BRITISH MUTUAL SUBSCRIPTION LOAN ASSURANCE CLASSES, established in connection with the British Mutual Life Office. Prospectuses, report, and every information may be obtained on application at the British Mutual Life Office, 17, New Bridge-street, Blackfriars. Rules, 6d. each copy, or 1s. by post.

CHARLES JAMES THICKE, Secretary.

ARCHITECTURAL EXHIBITION IN GLASGOW, IN 1854.

ARCHITECTURAL INSTITUTE OF SCOTLAND,

Constituted 28th November, 1850.

OFFICE-BEARERS AND COUNCIL OF MANAGEMENT FOR 1853-54.

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HIS GRACE THE DUKE OF BUCCLEUCH AND QUEENSBERY.

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William Ramage, Esq., Architect, Aberdeen.

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Alexander Thomson, Esq., Architect, Glasgow.

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ARCHITECTURAL EXHIBITION,

TO BE HELD IN GLASGOW IN THE MONTH OF DECEMBER, 1854.

UNDER THE PATRONAGE OF THE HONOURABLE THE LORD PROVOST AND THE MAGISTRATES OF THE CITY.

THE Council of the Architectural Institute of Scotland have resolved to hold an Architectural Exhibition in Glasgow in the month of December next. This resolution has been come to from the conviction that Periodical Exhibitions of the nature now proposed, when directed to a specific object, form one of the best means, in any art, of conveying instruction to the public mind, and of exciting emulation amongst its professors. They need hardly mention, what is now so well understood, that, independent of other advantages, correct taste in the arts of design has become an essential element in the maintenance and progress of commercial prosperity. They therefore confidently hope, that by this Exhibition, a great stimulus may be given to the exercise of artistic talent in a direction hitherto much neglected, and that the public taste will be refined and elevated by a mode of instruction so practical and attractive.

In addition to Views, Models, Plans, and Details of Buildings, the Exhibition will embrace Specimens of the various Works of Art and Manufactures connected with Architecture, such as Carpets, Furniture, Tapestry, Painting, Paper Hangings, and all Painted, Carved, and Sculptured Decorations.

COMMITTEE OF MANAGEMENT IN EDINBURGH.

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Messrs. Alexander Black, John Henderson, Robert Mathieson.
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Messrs. William Clarke, *Convener*, James Smith, John Baird, C. H. Wilson.
Messrs. John Carrick, John Baird, Jun., George Bell, James Brown.
Messrs. John Burnet, J. T. Rochead, James Salmon, Alexander Thomson.
Messrs. Charles Wilson, James Collie, William Spence.

COMMITTEE OF SECTIONS.

	GLASGOW.	EDINBURGH.
Drawings or Models of Original Designs, contributed by the Fellows of the Institute, and by Native or Foreign Architects.	William Clarke, 51, St. Vincent Street.	David Rhind, 54, Great King Street.
Contributions of Views of Architectural Buildings, either as Engravings, Paintings, or Sun Pictures, Ornamental Casts, &c.	C. Heath Wilson, School of Design.	J. Dick Peddie, 10, Nelson Street.
Models of Construction and Practical Improvement in Building	George Bell, 51, St. Vincent Street.	Alex. Black, 12, Royal Exchange.
Sculptured and Carved Ornament in all its variety of style and material	James Salmon, 145, St. Vincent Street.	John Henderson, 7, Hill Street.
Wall and Ceiling Decorations in Relief	Charles Wilson, 33, Bath Street.	David Rhind, 54, Great King Street.
Wall and Ceiling Decorations in Paint and Paper Hangings	William Clarke, 51, St. Vincent Street.	Patrick Wilson, 2, Queen Street.
Painted, Stained, and Embossed Glass	John Burnet, 50, Renfield Street.	David Cousin, 10, Royal Exchange.
Metallic Castings, Wrought Iron, &c.	James Salmon, 145, St. Vincent Street.	R. Mathieson, 8, Abercromby Place.
Marbles, Mosaics, Fountains, Vases	Alexander Thomson, 132, Hope Street.	Alex. Christie, 20, Forth Street.
Ornaments in Porcelain, Silver, Cast and Cut Glass	John Baird, 132, Hope Street.	David Cousin, 10, Royal Exchange.
Upholstery, Carpets, Tapestry	J. T. Rochead, 3, Windsor Place.	John Lessels, 21, Heriot Row.
Furniture	J. T. Rochead, 3, Windsor Place.	Archibald Scott, 10, Teviot Row.

Every information as to the details of the Exhibition will be furnished by the Members of Committee and by W. A. Parker, Advocate, Hon. Sec., Edinburgh; William Guthrie, 146, Buchanan Street, Hon. Sec. in Glasgow; and by the Secretary in Aberdeen.

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RESILIENT BODICE AND CORSALETTO DI MEDICI.

PATENTED IN GREAT BRITAIN AND IRELAND, IN FRANCE, BELGIUM, AND AUSTRIA.

Figure 1.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

Figure 2.—View of the Back of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.

FAR SUPERIOR FOR

Health, Elegance, and Economy,

TO ANY

STAY OR CORSET

BEFORE THE PUBLIC.

"It affords us pleasure to observe the goodly array of our medical brethren who have borne testimony in favour of the above useful invention—a beautifully elastic Corset, than which we conceive nothing can be more desirable and complete."—*Editor of the Medical Circular.*

"So highly recommended by the faculty, and now so extensively patronised by the *élite* of our aristocracy, we need hardly say that all whom we have any influence over shall in future wear them."—*Editor of the Courier.*

THESE unique inventions combine FIRMNESS with ELASTICITY; they fasten easily in front, fit closely, and retain the original symmetry of their adjustment. Their beautiful resilient action, elegant appearance, and anatomical correctness, have already won for them the highest admiration. They are judiciously adapted to every varying condition of the female form, and are suited to every age, figure, and habitude. Ladies in health, convalescents, and invalids, wear them with equal satisfaction, and having experienced the comforts and advantages they insure, will not return to the ordinary stays and their attendant evils.

The oblique transverse resilients have each a distinct action in accordance with muscular movement, and are variable in number, size, and position, as individual configuration may require. In addition to these, are lateral elastic insertions, from the arms to the hips, and down the sides of the fastening, whereby the due balance of the figure is sustained, and the tension equalised under all muscular and respiratory activity. The insertion of quilted silk, or flannel of fine texture, under the transverse resilients, while enhancing the beauty of the attire, conduces to a genial warmth in the region of the spine; and simultaneously with this, another equally important condition is attained,—the open transverse work promotes the free exhalation from the skin, which is indispensable to health, insures freedom from the chilliness occasioned by impeded perspiration, and mitigates other unpleasant sensations generally complained of by ladies who wear stays and corsets of the ordinary impervious materials and rigid structure.

*** The gores of elastic resilients in the lower part of the front, each side the fastening, are given in the Corsaletto only, and are its distinguishing feature of variation from the Bodice. The Corsaletto has the preference in the estimation of medical men; its peculiar construction conferring the utmost ease and pliancy over a region of the human frame unceasingly mobile to the internal vital activities, the habitual compression of which creates indigestion, disturbs the action of the heart, and exercises a debilitating influence on the general health.

BODICES OF PLAIN COUTIL OR JEAN, with cotton elastic resilients, from 14s. to 20s, (children's 4s. to 11s.), and Corsalettos, 21s.

FINE SILK ELASTIC RESILIENTS are used in Bodices of best Single Coutil, 21s., Corsalettos, 25s.; and Bodices of best Double Coutil, at 25s.; Corsalettos, 30s. Extra fine qualities in similar proportion. Side lacings added, when required, 3s. 6d. extra.

FINE LIGHT QUALITIES MADE UP FOR INDIA, WITH INCORRODIBLE BUSKS AND STEELS.

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LADIES' RESILIENT SUSTAINING BELTS, of fine woven elastic silk, self adjusting, without fastenings, and affording an agreeable and unvarying support in any temperature. These Belts are highly prized by all Ladies who have adopted them. They will wash without injury, and are very durable. Also, a judicious assortment of LADIES' BELTS, constructed on a practical knowledge of the varied necessities for support, price 21s. to 3*l.* 3s.

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OPINIONS OF SIR JAMES CLARK, the Queen's Physician; Dr. J. Forbes, Physician to Her Majesty's Household; Sir B. C. Brodie, Serjeant-Surgeon to the Queen; Dr. J. C. B. Williams, Dr. Paris, Dr. Holland, Dr. Thompson, Dr. Laycock, Dr. Copland, Dr. Sibson, Dr. Walshe, Dr. Conquest, Dr. Rowe, and ONE HUNDRED eminent Physicians and Anatomists,

"On the Influence of Stays and Corsets upon the Health of Women."

"The importance of this comprehensive work cannot be too highly estimated; it will awaken the deepest interest in all mothers who regard their own and their children's welfare."

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UNITED KINGDOM
LIFE ASSURANCE COMPANY.

Established by Act of Parliament in 1834.

8, WATERLOO PLACE, PALL MALL, LONDON.

THIRD DIVISION OF PROFITS.

The NEXT DIVISION of PROFITS to 31st DECEMBER, 1854, will be DECLARED in 1855. ALL PARTIES DESIROUS of PARTICIPATING THEREIN SHOULD MAKE IMMEDIATE APPLICATION.

The following note of additions to Policies at the two previous divisions of profits is extracted from the Company's books.

The Bonus added to Policies from March, 1834, to December 31, 1847, is as follows:—

Sum Assured.	Time Assured.	Sum added to Policy in 1841.	Sum added to Policy in 1848.	Sum Payable at Death.
£		£ s. d.	£ s. d.	£ s. d.
5000	13 yrs. 10mths.	612 6 8	787 10 0	6470 16 8
*1000	7 years	.....	157 10 0	1157 10 0
500	1 year	.....	11 5 0	511 5 0

* EXAMPLE.—At the commencement of the year 1841 a person aged 30 took out a policy for £1000, the annual payment for which is £24 1s. 8d.; in 1847 he had paid in premiums £168 11s. 8d.; but the profits being 2½ per cent. per annum on the sum insured (which is £22 10s. per annum for each £1000), he had £157 10s. added to the policy, almost as much as the premiums paid.

The premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for life. Policy Stamps paid by the Company. Every information will be afforded on application to the Resident Director.

IMPERIAL
LIFE ASSURANCE COMPANY,

1, OLD BROAD STREET, LONDON.

INSTITUTED 1820.

SAMUEL HIBBERT, Esq., Chairman.
WILLIAM R. ROBINSON, Esq., Deputy-Chairman.

The SCALE OF PREMIUMS adopted by this Office will be found of a very moderate character, but at the same time quite adequate to the risk incurred.

FOUR-FIFTHS, or 80 per cent. of the Profits, are assigned to Policies *every fifth year*, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future premiums.

ONE-THIRD of the Premium on Insurances of £100 and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the Directors will lend sums of £50 and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

SECURITY.—Those who effect Insurances with this Company are protected by its Subscribed Capital of £750,000, of which nearly £140,000 is invested, from the risk incurred by members of Mutual Societies.

The satisfactory financial condition of the Company, exclusive of the Subscribed and Invested Capital, will be seen by the following Statement:—

On the 31st October, 1853, the sums assured, including Bonus added, amounted to	£2,500,000
The Premium Fund to more than	800,000
And the Annual Income from the same source, to	100,000

Insurances, without participation in Profits, may be effected at reduced rates.

SAMUEL INGALL, Actuary.

ORNAMENTS OF EVERY DESCRIPTION SUITABLE FOR A COTTAGE OR A MANSION.

NO House in London offers so large an assortment of uncommon and beautiful ORNAMENTS for tastefully furnishing the Drawing Room, Dining Room, or Library, as that of THOMAS PEARCE & SON. The selection of the Stock fully upholds the character for good judgment and refined taste that has always distinguished this old-established House; and as everything, whether of British or Continental manufacture, is bought first-hand, great advantages are presented in regard to price. It comprises decorated Bisque and other China; Gilt and Marble Clocks; first-class Bronzes; Bohemian Glass; Alabaster Statuary, and many other articles combining art with utility.

Every article marked in plain figures the lowest price.

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ESTABLISHED UPWARDS OF 30 YEARS.

"WHERE SHALL WE GO THIS MORNING?"

SUCH is usually the query over the breakfast-table with visitors to London. Let us answer the question. If you can admire the most beautiful specimens of Papier Mâché manufacture which are produced in this country, displayed in the most attractive forms—if you want a handsome or useful Dressing Case, Work Box, or Writing Desk—if you need any requisite for the Work Table or Toilet—or if you desire to see one of the most elegant emporiums in London, then you will go to MECHI'S, 4, LEADENHALL STREET, near the India House, in whose showrooms you may lounge away an hour very pleasantly.

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511, New Oxford-street, begs to inform her friends and the public that she continues to give lessons in the above art, according to Mrs. Dorsell's much approved method;—Dry Tinting; Wax Sheets, 5s 9d. per gross. Alabaster warehouses and the trade supplied with flowers, water lilies, drops, wax sheets, and every article in the trade cheaper than any house in London.

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BEG to solicit an inspection of their STOCK of PIANOFORTES, manufactured after the most approved designs of modern and antique furniture, in Spanish Mahogany, Rosewood, French Walnut-tree, &c., from 25 Guineas upwards, at their old-established Warerooms, 75, DEAN STREET, SOHO; Messrs. Chappell's, 50, New Bond Street; and at Messrs. Cramer and Co.'s, Regent Street.

STOOPING of the Shoulders, Contraction of the Chest, and Growing-out of the Shoulders, have been REMOVED in Youth and Adults in many thousand cases during the last ten years, by BINYON'S PATENT CHEST EXPANDER, which gives immediate relief, and is highly recommended by the most eminent Surgeons in the kingdom. Particulars and mode of management sent on receipt of a stamped envelope, by Mr. A. BINYON, 3, Great Marlborough-street, Regent-street, London.

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J. GIBSON, for some years principal assistant at two of the most fashionable Court Hair-Dressers in the Metropolis, having taken premises at the above address, assures the nobility and gentry who may honour him with their patronage, that nothing shall be wanting on his part to give the utmost satisfaction either as regards his peculiar method of preserving and arranging the hair, or to his choice Collection of Ventilating Perukes, which he confidently avers are not equalled by any other manufacturer.

SIR JAMES MURRAY'S FLUID MAGNESIA.

PREPARED under the immediate care of the Inventor, and established for upwards of thirty years by the PROFESSION, for removing BILE, ACIDITIES, and INDIGESTION, restoring APPETITE, preserving a moderate state of the bowels, and dissolving uric acid in GRAVEL and GOUT; also as an easy remedy for SEA SICKNESS, and for the febrile affection incident to childhood it is invaluable.—On the value of Magnesia as a remedial agent it is unnecessary to enlarge; but the Fluid Preparation of Sir James Murray is now the most valued by the profession, as it entirely avoids the possibility of those dangerous concretions usually resulting from the use of the article in powder.

Sold by the sole consignee, Mr. WILLIAM BAILEY, of Wolverhampton; and by all wholesale and retail Druggists and Medicine Agents throughout the British Empire, in Bottles, 1s., 2s. 6d., 3s. 6d., 5s. 6d., 11s., and 21s. each.

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N.B.—Be sure to ask for "Sir James Murray's Preparation," and to see that his name is stamped on each label, *in green ink*, as follows:—"James Murray, Physician to the Lord Lieutenant."

SARSAPARILLA and CHAMOMILE RESTORATIVE PILLS, for purifying the Blood and Strengthening the Digestive Organs; are suited for either Sex, and will prove a certain cure for indigestion, loss of appetite, dimness of sight, fainting fits, wasting of the flesh, languor, skin diseases, rheumatic and nervous affections, and all impurities of the blood from whatever cause. By the diligent use of this purifying medicine the energies of the whole nervous system will be augmented, a more powerful healthy action of every faculty produced, feebleness, and all the deplorable symptoms of disease will vanish, and strength and health be restored. They have also a specific action on the secretions and excretions, and assist nature to expel from the system all humours and impurities through the lungs, liver, kidneys, and skin—a power possessed by no other medicine. They are also especially calculated to cure scrofula, mercurial diseases, scorbutic eruptions, gout, rheumatism, pains in the bones, ulcers, sores, or any long standing chronic malady. They will speedily cure the many distressing diseases peculiar to women.

Prepared by W. A. FRENCH, at the Laboratory, 309, Holborn, two doors west of Chancery-lane. Price 1s. 1½d., 2s. 9d., 4s. 6d., and 11s. per box. Either size sent free, per post, on receipt of the price in cash or stamps.

E. WOLFF & SON'S
PURIFIED CUMBERLAND LEAD PENCILS,

PERFECTLY FREE FROM GRIT, MAY BE ENTIRELY ERASED, AND WILL MAINTAIN A FIRM POINT.

E. WOLFF & SON have the honour of supplying their PURIFIED BLACK LEAD PENCILS to Her Majesty's Stationery Office, the Admiralty, the Bank of England, several Railway Companies, and many other Public Establishments, as also the most eminent Draughtsmen and leading Artists of the day, whose testimonials as to the superior quality of their Pencils they have the satisfaction to possess.

WOLFF & SON'S CRETA LÆVIS, OR PERMANENT DRAWING CHALK,

IN CEDAR, OF EVERY VARIETY OF COLOUR.

The CRETA LÆVIS drawings, unlike those of other Crayons, will neither rub off or suffer injury by coming in contact with the usual contents of a portfolio.

WOLFF and SON manufacture a Paper specially for the CRETA LÆVIS, it may be had either white or tinted.

Leather box, containing a set of 12 in cedar . . . . . 7s.
Do. do. 18 . . . . . 10s.
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Leather box, containing a set of 36 in cedar . . . . . 21s.
Do. do. 48 . . . . . 28s.
Assorted colours without box . . . . . per dozen 6s.

Lake Cobalt, and Ultramarine Per Dozen . . . 12s.
Creta Lævis Crayons, without cedar, in sets as above, at 6s. per dozen, box included.

*** A Pattern Card containing the whole of the shades and colours of the CRETA LÆVIS, with their names and descriptions attached to each shade, price 1s. 6d.

CAUTION.—As there are several spurious imitations, it is necessary to observe that every Pencil is stamped, "Creta Lævis, E. Wolff and Son, London," with name of the colour.

Creta Lævis Drawings sold and lent to Copy by C. R. CLIFFORD, 30, Piccadilly.

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*** A Specimen Book of all the tints may be had gratis. If by post, six stamps required for postage.

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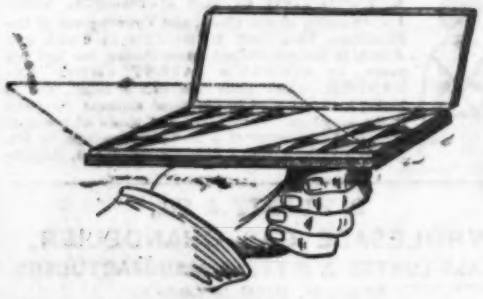

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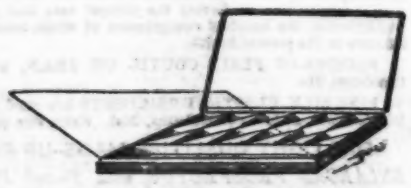

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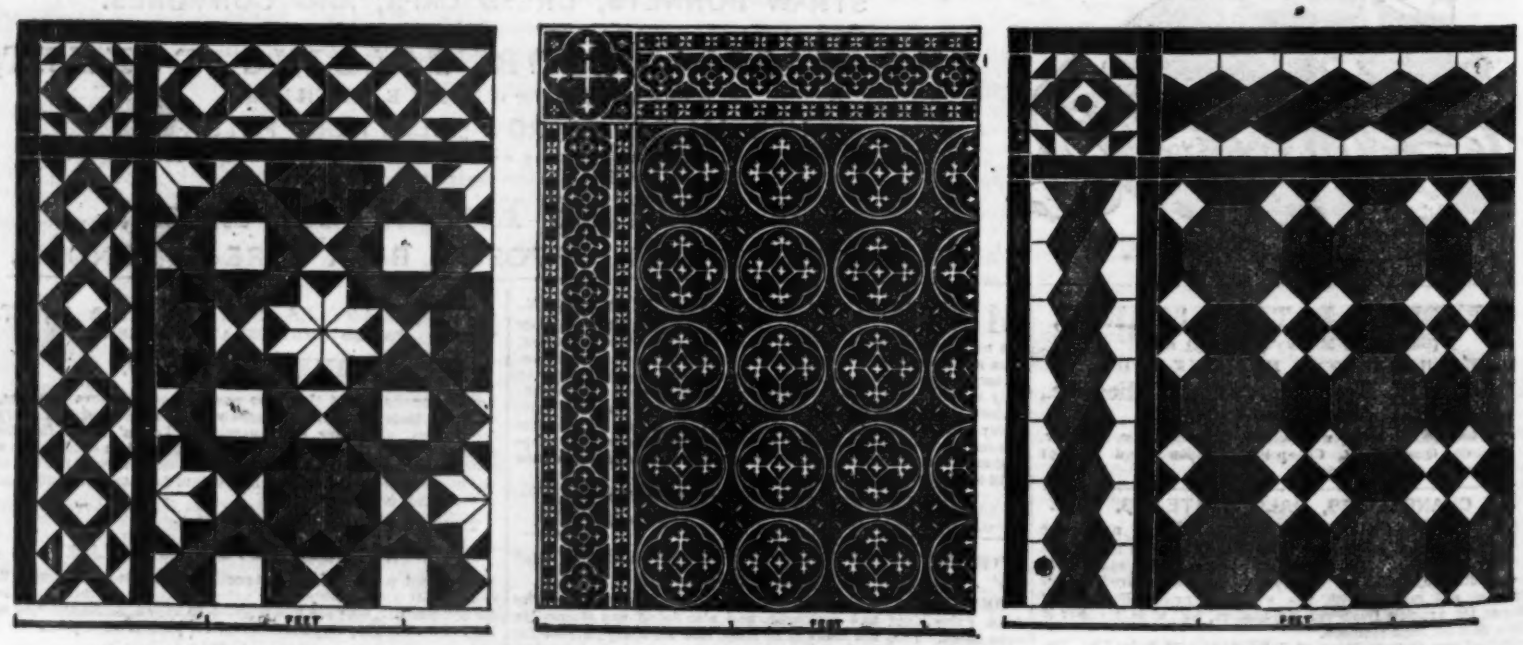

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THE

ART-JOURNAL ADVERTISER.

No. 193. LONDON: JULY, 1854.

ROYAL ACADEMY OF ARTS.

TRAFALGAR SQUARE.

THE EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'clock till 7), 1s.; Catalogue, 1s. JOHN PRESCOTT KNIGHT, R.A., Sec.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS. Incorporated by Royal Charter. The THIRTY-FIRST ANNUAL EXHIBITION of this Society is NOW OPEN from 9 a.m. until dusk. Admittance 1s.
Suffolk-street, Pall Mall East. ALFRED CLINT, Hon. Sec.

SOCIETY OF PAINTERS in WATER COLOURS. The FIFTIETH ANNUAL EXHIBITION is NOW OPEN at their Gallery, 5, Pall Mall East, from Nine till dusk. Admittance 1s., Catalogue 6d.
JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY of PAINTERS in WATER-COLOURS.—Their TWENTIETH ANNUAL EXHIBITION is NOW OPEN (Gallery, 53, Pall Mall), from Nine till dusk. Admission 1s. JAMES FAHEY, Sec.

THE EXHIBITION OF THE LIVERPOOL ACADEMY will open early in September next. Works of Art will be received, subject to the regulations of the Academy's Circular, by W. GREEN, 14, Charles-street, Middlesex Hospital, London, and Messrs. TAYLOR, 109, Prince-street, Edinburgh, until the 12th of August; and at the Academy's Rooms, Old Post Office-place, Liverpool, from the 14th to the 21st of August, and *not later*.
J. W. OAKES, Hon. Sec.
60, Pembroke-place, June 17th, 1854.
P.S. All Pictures contributed to the Exhibition by non-resident Artists are eligible for the prize of £50 annually offered by the Academy for the best painting in Oil exhibited, whether the Artist has received the prize before or not. A preference will be given to those pictures painted within the last two years.

SCOTTISH EXHIBITION

OF

Arts and Manufactures connected with Architecture.

(Under the auspices of the Architectural Institute of Scotland).

TO BE HELD IN GLASGOW,

IN DECEMBER, 1854.

THE Promoters of the above Exhibition have been induced to undertake it from the conviction that periodical exhibitions of the nature now proposed, when directed to a specific object, form one of the best means, in any art, of conveying instruction to the public mind, and of exciting emulation amongst its professors. They need hardly mention what is now so well understood, that, independent of other advantages, correct taste in the arts of design, has become an essential element in the maintenance and progress of commercial prosperity. They therefore confidently hope that, by this Exhibition, a great stimulus may be given to the exercise of artistic talent in a direction hitherto much neglected, and that the public taste will be refined and elevated by a mode of instruction so practical and attractive.

In addition to Views, Models, Plans, and Details of Buildings, the Exhibition will embrace Specimens of the various Works of Art and Manufactures, connected with Architecture, such as Carpets, Furniture, Tapestry, Painting, Paper-hangings, and all Painted, Carved, and Sculptured Decorations.

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Messrs. Wm. Clarke, Convener	Messrs. John Burnet
James Smith	J. T. Rochead
John Baird	James Salmon
C. H. Wilson	Alexander Thomson
John Carrick	Charles Wilson
John Baird, jun.	James Collie
George Bell	William Spence.
James Brown	

A deputation of the Committee of Management intend visiting the principal Towns in this country and the Continent, for the purpose of making arrangements with Exhibitors.

Detailed statements of the nature and objects of the Exhibition, directions to Exhibitors, Forms of Application for Space, and every information will be obtained on application at the Exhibition Galleries, 93, Bath-street, Glasgow.

By order,
C. HEATH WILSON, } Secretaries.
J. WYLLIE GUILD, }

THE WORCESTER SOCIETY OF ARTS.

ESTABLISHED MAY 4TH, 1854.

The First Exhibition of the above Society will be opened in August next.

Works of Art intended for exhibition must be addressed to the Secretary, and delivered at the Society's Rooms in Worcester, or to Mr. J. CRISWICK, of No. 6, New Compton-street, Soho, London, on or before the 5th day of August next.

The carriage of the works of those Artists only to whom the Society's Circular has been sent will be paid by the Society.

A detailed Prospectus and a copy of the Notice to Artists will be forwarded on application.

E. BICKERTON EVANS, } Honorary Secretaries.
THOS. SOUTHALL, }

Worcester, June 1, 1854.

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All communications in future should be addressed to J. H. PEPPER, Esq., the Resident Director.

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BIRMINGHAM FINE ARTS PRIZE FUND ASSOCIATION.

In connection with the Exhibitions of the
BIRMINGHAM SOCIETY OF ARTISTS, 1854.
PRESIDENT—THE RIGHT HON. LORD LYTTELTON.

THE BIRMINGHAM FINE ARTS PRIZE FUND ASSOCIATION offers a PRIZE of SIXTY GUINEAS, to the Artist of the best Painting in Oil, contributed to the Exhibition of the Birmingham Society of Artists, of the present year.

All Pictures contributed to the Exhibition are eligible for the Prize, but in awarding it a preference will be given to such Pictures as have been painted within the last two years.

The Association reserves to itself the power of withholding the Prize in the event of no Picture of sufficient merit being contributed.

By order of the Committee,
JOHN JAFFRAY, Hon. Secretary.
Birmingham, May 25th, 1854.

MONTHLY SALE OF PICTURES AND DRAWINGS, BY MODERN ARTISTS, *the originality of which will be guaranteed to the purchasers.*

MR. GEO. ROBINSON respectfully notifies that his next Sale will take place at his Rooms, 21, Old Bond-street, on Thursday, July 6, at 1 precisely, and will include specimens by the undermentioned artists:—

Andrews.	Cooper.	Morland.	Stuart.
Anthony.	Duval.	Morris.	Stark.
Bromley.	Gunn.	Morten.	Vickers.
Burgess.	Herring.	Niemann.	Vincent.
Calderon.	Holland.	Nibbs.	Walmesley.
Chapman.	Jones.	Pearsall.	Ward, R.A.
Chester.	Knight.	Sherlock.	Woolmer, and
Compton.	Mearns.	Skillett.	others.

May be viewed two days prior, and catalogues had.

TO ARTISTS, SCULPTORS, ETC.

THE MANCHESTER FINE ART GALLERY, BRIDGE STREET, is now Open for the Sale of Works of Art.

The acknowledged want of a Gallery for the Exhibition of Works of Art in the important city of Manchester, has induced H. WHAITE to erect one in connection with his new premises (opposite those he has occupied for nearly 30 years), where he will be happy to exhibit first-class Works in Painting or Sculpture, either for sale or otherwise.

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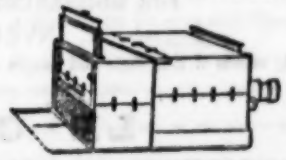

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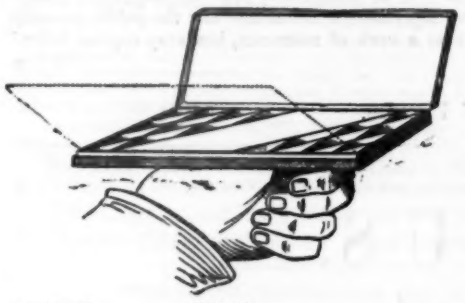

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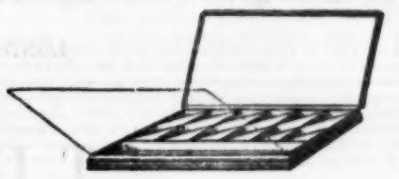

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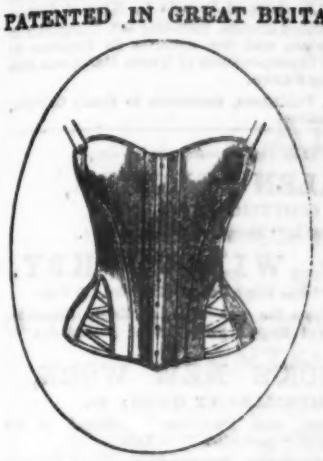

Figure 1.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

Figure 2.—View of the Back of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.

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*1000	7 years	.....	157 10 0	1157 10 0
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The subjoined Testimonial of the late Dr. JONATHAN PEREIRA, Professor at the University of London, Author of "The Elements of Materia Medica and Therapeutics," is selected from innumerable others from medical and scientific men of the highest distinction:—

"MY DEAR SIR,—I was very glad to find from you, when I had the pleasure of seeing you in London, that you were interested commercially in Cod Liver Oil. It was fitting that the Author of the best analysis and investigations into the properties of this Oil should himself be the purveyor of this important medicine.

"I feel, however, some diffidence in venturing to fulfil your request by giving you my opinion of the quality of the Oil of which you gave me a sample; because I know that no one can be better, and few so well, acquainted with the physical and chemical properties of this medicine as yourself, whom I regard as the highest authority on the subject.

"I can, however, have no hesitation about the propriety of responding to your application. The Oil which you gave me was of the very finest quality, whether considered with reference to its colour, flavour, or chemical properties; and I am satisfied that for medicinal purposes no finer Oil can be procured.

"With my best wishes for your success, believe me, my dear Sir, to be very faithfully yours,

(Signed) "JONATHAN PEREIRA.

"Finsbury Square, London, *April* 16, 1851.

"To Dr. DE JONGH."

Sold Wholesale and Retail, in bottles, labelled with Dr. de Jongh's stamp and signature, by **ANSAR, HARFORD & Co., 77, STRAND,** Sole Consignees and Agents for the United Kingdom and British Possessions; and by all respectable Chemists and Vendors of Medicines in Town and Country, at the following prices—

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WOTHERSPOON'S MACHINE-MADE

Confectionery, Marmalade, Jams, Jellies, &c.,

(Which gained the Prize Medal of 1851),

May be had of all Grocers; wholesale of WOTHERSPOON, MACKAY, & Co., 66, Queen-street, Cheapside, London; and ROBERT WOTHERSPOON & Co., Glasgow.

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THIS highly esteemed emollient Lotion, prepared from a recipe of the eminent physician whose name it bears, has proved most beneficial in restoring the Hair; and when used daily with the ordinary hair-brush, communicates a peculiar softness and brilliancy to the Hair, and is alike favourable to its growth and permanency.

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THE

ART-JOURNAL ADVERTISER.

No. 194. LONDON: AUGUST, 1854.

ROYAL MANCHESTER INSTITUTION.

6th JULY, 1854.

NOTICE.

ARTISTS intending to contribute to the Annual Exhibition of the above Institution, are respectfully reminded that the latest day on which their works can be received by Mr. GREEN, 14, Charles-street, Middlesex Hospital, London, will be the 6th August.

BIRMINGHAM SOCIETY OF ARTISTS.

WORKS OF ART intended for the ensuing EXHIBITION at the BIRMINGHAM SOCIETY OF ARTISTS, will be received by the Society's Agent, Mr. GREEN, 14, Charles-street, Middlesex Hospital (subject to the conditions in the Society's Circular), up to the 13th inst.

The Birmingham Fine Arts Prize Association have again announced their intention to award a Prize of SIXTY GUINEAS to the Painter of the Best Picture contributed this year.

JOHN EATON WALKER, *Hon. Secretary.*

Birmingham, *July 30th*, 1854.

SCOTTISH EXHIBITION

OF

Arts and Manufactures connected with Architecture.

(Under the auspices of the Architectural Institute of Scotland)

TO BE HELD IN GLASGOW,

IN DECEMBER, 1854.

THE Promoters of the above Exhibition have been induced to undertake it from the conviction that periodical exhibitions of the nature now proposed, when directed to a specific object, form one of the best means, in any art, of conveying instruction to the public mind, and of exciting emulation amongst its professors. They need hardly mention what is now so well understood, that, independent of other advantages, correct taste in the arts of design, has become an essential element in the maintenance and progress of commercial prosperity. They therefore confidently hope that, by this Exhibition, a great stimulus may be given to the exercise of artistic talent in a direction hitherto much neglected, and that the public taste will be refined and elevated by a mode of instruction so practical and attractive.

In addition to Views, Models, Plans, and Details of Buildings, the Exhibition will embrace Specimens of the various Works of Art and Manufactures, connected with Architecture, such as Carpets, Furniture, Tapestry, Painting, Paper-hangings, and all Painted, Carved, and Sculptured Decorations.

COMMITTEE OF MANAGEMENT IN EDINBURGH.

Messrs. David Cousin	Messrs. Alexander Black
David Rhind	John Henderson
John Lessels	Robert Mathieson
J. Dick Peddie	Alexander Christie
Patrick Wilson	Archibald Scott.

COMMITTEE OF MANAGEMENT IN GLASGOW.

Messrs. Wm. Clarke, Convener	Messrs. John Burnet
James Smith	J. T. Rochead
John Baird	James Salmon
C. H. Wilson	Alexander Thomson
John Carrick	Charles Wilson
John Baird, jun.	James Collie
George Bell	William Spence.
James Brown	

A deputation of the Committee of Management intend visiting the principal Towns in this country and the Continent, for the purpose of making arrangements with Exhibitors.

Detailed statements of the nature and objects of the Exhibition, directions to Exhibitors, Forms of Application for Space, and every information will be obtained on application at the Exhibition Galleries, 93, Bath-street, Glasgow.

By order,

C. HEATH WILSON, J. WYLLIE GUILD, } Secretaries.

ALBERT DURER.

A fine old PAINTING by the above master FOR SALE, price 50 guineas. On view at Mr. BUCKS, 48, Threadneedle-street.

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C. R. BRIGGS, from Paris, Lay Figure Maker, No. 1, Welbeck Street, Cavendish Square.—Best Caoutchouc Life-sized Male or Female Figures, covered in silk, £20; ditto, hair stuffed, £20; ditto, covered in cotton, £18; the Figurette, £10, and intermediate sizes in proportion; Second-hand, Life-size, £12. Figures Lent on Hire, Repaired, and taken in Exchange.

N.B.—Figures historically draped and costumed with accuracy to character, and to any period or age of all nations.

TO VISITORS TO THE CONTINENT; AND TO ARTISTS.

MESSRS. J. and R. M'CRACKEN, Foreign Agents, and Agents to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c., from all parts of the Continent, for Clearing through the Custom-house, &c., and that they undertake the Shipment of effects to all parts of the world.

Artists resident abroad, wishing to send home their works for exhibition, or to be passed by the Academy, will find it advantageous to address them to the care of J. and R. M'C., whose appointment enables them to offer every facility.

Lists of their Correspondents abroad, and every information, may be had on application at their office as above.

Also in Paris, of MM. Chann, No. 28, Rue Croix des Petits Champs (established upwards of fifty years), Packer and Custom-house agent to the French Court, and to the "Musée Royal."

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RE-OPENING of the ROYAL POLYTECHNIC INSTITUTION.

Under entirely New Management.

In consequence of the numerous inquiries after Monsieur DUBOSCQ'S OPTICAL EXPERIMENTS, Mr. PEPPER begs to announce that the SPLENDID ILLUMINATED CASCADE, displaying a variety of colours, will be SHOWN EVERY EVENING except Saturday, at a Quarter-past Nine.—LECTURES by J. H. PEPPER, Esq., on OPTICS, Illustrated by Mons. Duboscq's Apparatus; and by Dr. BACHOFFNER on the PLURALITY of WORLDS, Illustrated by ASTRONOMICAL DIAGRAMS.—DISSOLVING VIEWS of the SEAT of WAR in THE BALTIC and on the DANUBE; and also a Series after TURNER'S Views on the RIVER LOIRE, in France. The PHOTOGRAPHIC GALLERY for TAKING PORTRAITS and TEACHING the ART is open under the direction of Mr. SCOTT.

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Admission, 1s. Stalls, 2s. Schools, and Children under Ten years of age, Half-price.

MONTHLY SALE OF PICTURES AND DRAWINGS, BY MODERN ARTISTS, *the originality of which will be guaranteed to the purchasers.*

MR. GEO. ROBINSON respectfully notifies that his next Sale will take place at his Rooms, 21, Old Bond-street, on Thursday, August 3, at 1 precisely, and will include specimens by the undermentioned artists:—

Anthony.	Heuzell.	Morten.	Sherlock.
Beach.	Jones.	O'Neil.	Stone.
Cahill.	Knell.	Philip.	Van Bever.
Chester.	Knight.	Pether.	Vickers.
Elen.	Lancaster.	Poole.	Williams, &c.
Gumm.	McLewin.	Shayer.	

May be viewed two days prior, and catalogues had.

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GEORGE HENRY STEVENS,

DECORATIVE ARTIST IN GLASS MOSAIC.

BEGS to inform his Patrons, the Nobility and Gentry, that his Stand for the Exhibition and Sale of Goods is situated at the Entrance to the Pompeian Court, Crystal Palace, and begs to invite an inspection of a magnificent PAIR OF SPIRAL CANDELABRA, a CIRCULAR PEDESTAL, and an OCTAGON PEDESTAL, all richly inlaid with the Mosaic; several very fine Table Tops, Chess Tables, Plates, Urn Stands. *An attendant will give explanations and receive the favour of orders.* The mosaic is made entirely of stained glass, and embedded in a very strong cement, that renders it as durable as stone or marble.

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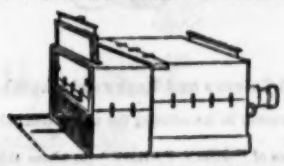

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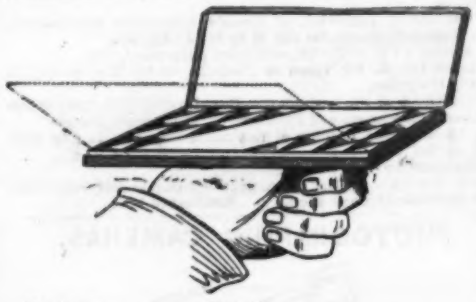

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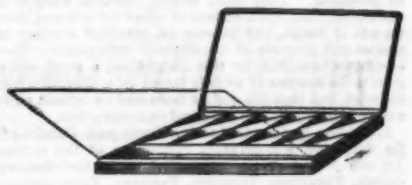

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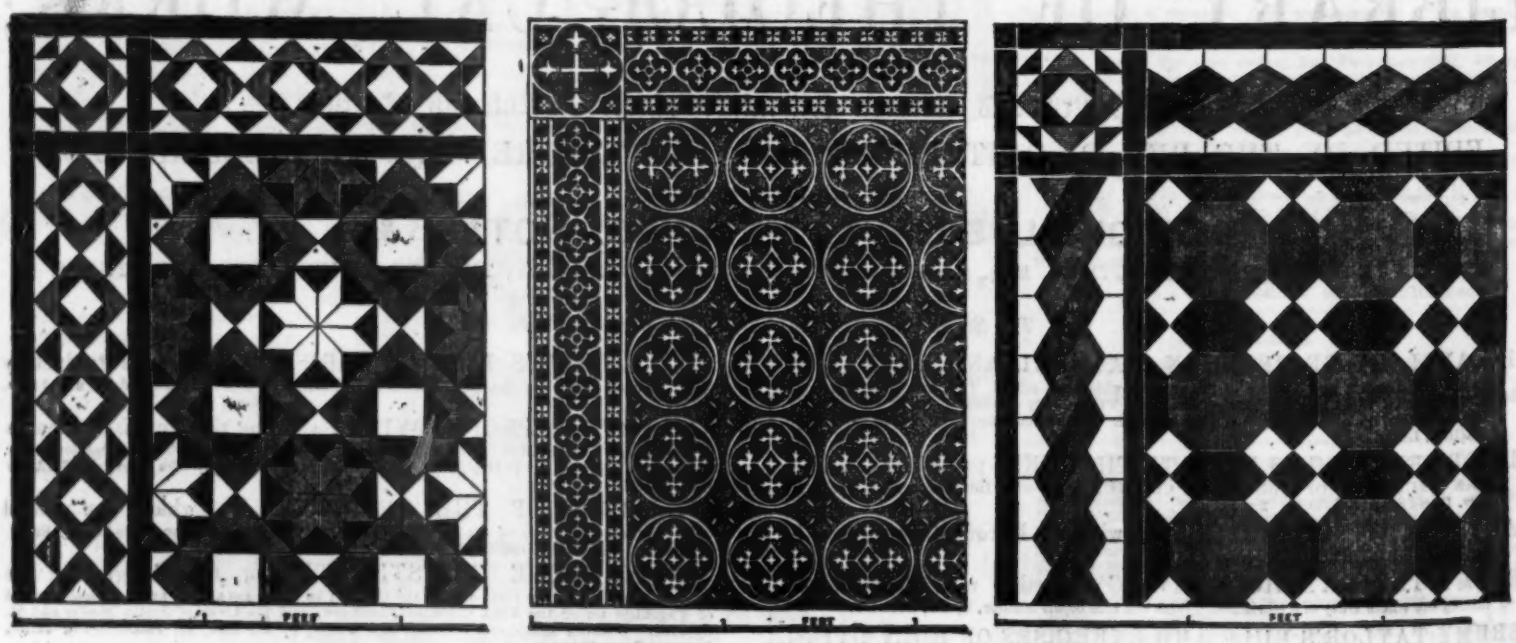

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Mechanics' Magazine, Jan. 8, 1853.

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Dumfries and Galloway Standard, March 10, 1852.

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Figure 2.—View of the Back of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.

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THE

ART-JOURNAL ADVERTISER.

No. 195. LONDON: SEPTEMBER, 1854.

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By Order of the Committee,

ALEXR. WM. CRICHTON, Sec.

Colosseum, 21st August, 1854.

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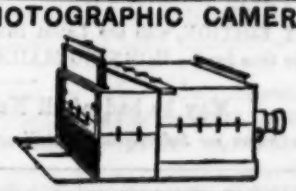

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CHARLES GRAHAM, Esq., F.S.A., in the Chair.

Statements of accounts, from the formation of the Company down to the 31st December last, were laid before the meeting, from which the following is abstracted:—

That during the year ending 31st December, 1853, 448 new Policies have been issued, assuring £351,188, and yielding, in Annual Premiums, the sum of £13,035 4s. 5d.

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It has been the desire of the editor to exemplify the close relation which exists between Art and Science, their mutual dependence, and corresponding advance. The wants of the Industrial Arts give constant and healthy employment to Science; while the progress of Science gradually introduces light and intelligence to processes which have been carried on for ages in comparative darkness. Art and Science, in cordial union, become ministers of usefulness to humanity, and of corresponding advantage to each other: some of the richest and choicest possessions of Science have been free gifts from the Useful Arts, and some of the most important processes in the Useful Arts have been invented, or simplified, or rendered more productive by Science.

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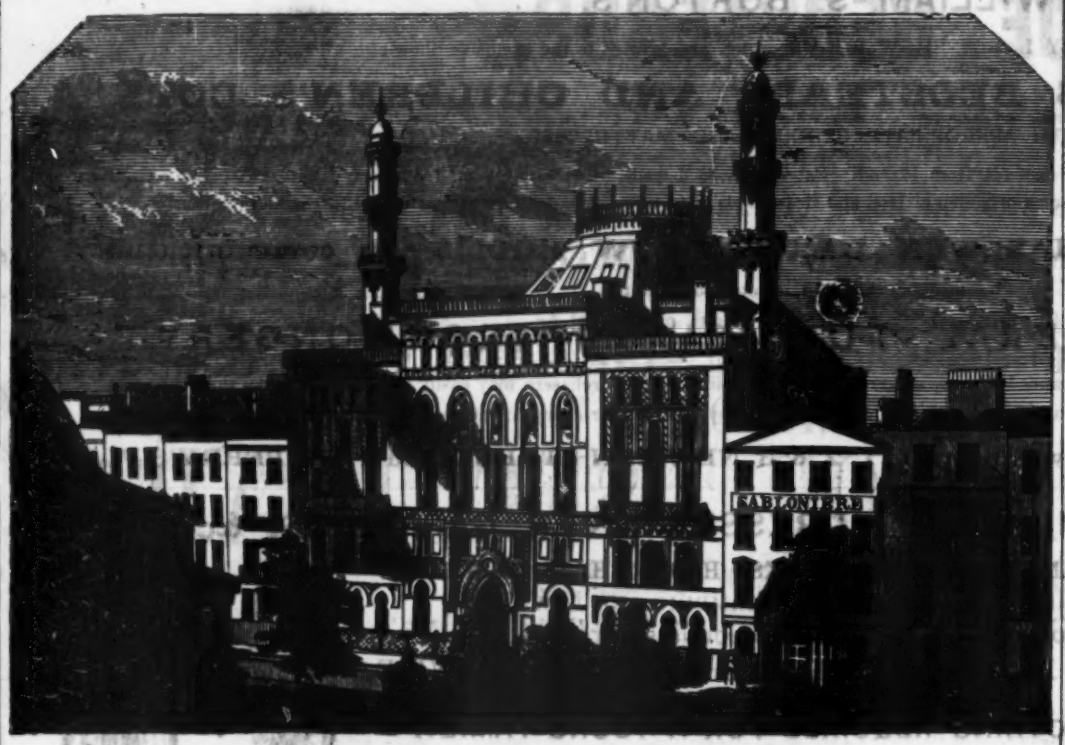

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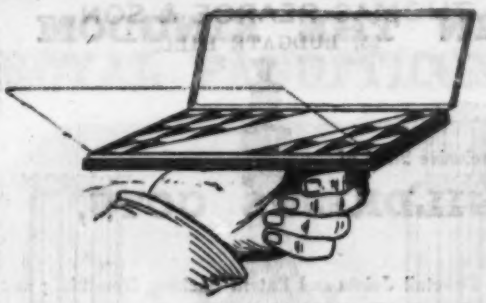

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PATENTED IN GREAT BRITAIN AND IRELAND, IN FRANCE, BELGIUM, AND AUSTRIA.

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Figure 2.—View of the Back of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.

FAR SUPERIOR FOR

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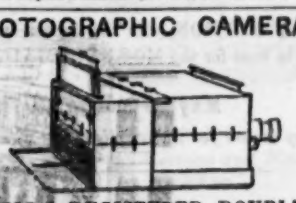

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THE FOURTEENTH ANNUAL GENERAL MEETING of the Company—being in the twenty-first year of its existence—was held at the Head Office, No. 8, Waterloo-place, Pall Mall, London, on Friday, July 14, 1854.

CHARLES GRAHAM, Esq., F.S.A., in the Chair.

Statements of accounts, from the formation of the Company down to the 31st December last, were laid before the meeting, from which the following is abstracted:—

That during the year ending 31st December, 1853, 448 new Policies have been issued, assuring £351,188, and yielding, in Annual Premiums, the sum of £13,035 4s. 5d.

That the yearly income exceeds £123,000.

That the property of the Company, as at 31st December last, amounts to £485,598 10s. 11d.

That the sum assured by each Policy from the commencement averages £774 19s.

That 89 Policies on 67 Lives have become claims in 1853, on which £61,373 6s. 4d. has been paid; and

That since the Company commenced business in 1834, 8,293 Policies have been issued in all, of which 3,759 have lapsed, surrendered, or become claims.

By Order of the Board,
PATRICK MACINTYRE, Secretary.

THE OAK
MUTUAL LIFE ASSURANCE AND LOAN COMPANY.

OFFICES, 49, MOORGATE STREET, LONDON.

Empowered pursuant to Act of Parliament.

THE OAK LIFE OFFICE undertakes all transactions involving every contingency of human life, whether they relate to the Upper or Middle Classes, which are now almost peculiarly the objects of Life Assurance, or to those in a humbler sphere—the industrious Labourer, Mechanic, or Artisan. The Constitution of the Office is upon the Mutual Principle, and embraces Assurances upon Single and Joint Lives and Survivorships, Endowments, and the granting of Immediate or Deferred Annuities.

ALL POLICIES INDISPUTABLE, except in cases of fraud.

The Age of the Assured, on reasonable proof admitted in the Policy.

The Office will purchase or make advances on Life Policies on which three annual premiums have been paid, and will in special cases where the Assurer is rendered incapable of continuing the payment of the Premiums maintain the existence of any such Policy for the benefit of the family of the Assured, all advances so made by the Office being a debt upon the Policy, upon which £5 per cent. interest will be charged.

Claims payable three months after satisfactory proof of death, or immediately after such proof.

Loans granted to Assurers, and all charges strictly moderate.

Endowments and every species of contingent Assurance, and immediate and deferred Annuities on highly advantageous terms.

Prospectuses and Forms of Application may be had at the Company's Offices, and of the Agents throughout the Kingdom.

B. H. STROUSBERG, Actuary and Manager.

N.B. Agents required in all parts of the Kingdom.

WORKS IN PREPARATION.

I.

THE DAILY LIFE;

OR, DIVINE PRECEPTS AND PRESCRIPTIONS FOR CHRISTIAN LIVING.

By Rev. JOHN CUMMING, D.D. Fcap.

II.

FRANK FAIRLEGH;

OR, SCENES IN THE LIFE OF A PRIVATE PUPIL.

By F. E. SMEDLEY. New and Cheaper Edition. Fcap. (Railway Reading.)

III.

OLD CHELSEA BUNHOUSE.

By the AUTHOR of "MARY POWELL," &c. Post 8vo, antique.

IV.

JERUSALEM REVISITED.

By W. H. BARTLETT, Author of "Forty Days in the Desert." Super royal 8vo, with Illustrations.

V.

THE NOTE BOOK OF A YOUNG ADVENTURER IN THE WILDS OF AUSTRALIA.

By WILLIAM HOWITT. With Designs by HARVEY. 8vo.

VI.

A PEEP INTO THE CANADIAN FOREST.

By MRS. TRAILL. With Illustrations. Fcap.

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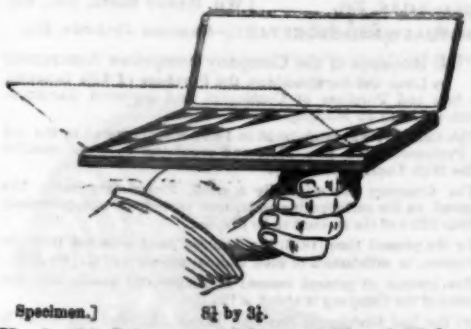

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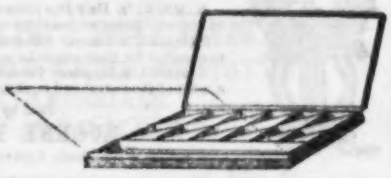

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SIZE, 30 INCHES BY 21, AND 40 BY 26.

Has the Initial **N** in the Water Mark, to distinguish it from other Paper like it *in appearance*, but without the peculiar qualities which *this* has, and which made the "Old Creswick" so invaluable to the Artist.

This Paper can be worked on with the greatest comfort under the hottest sun, requiring no damping. It is of a delicate pale buff tint.

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IN the Manufacture of an UMBRELLA (an article equally indispensable in this climate to HEALTH as well as COMFORT,) *Weight* is a most important consideration.

Numerous as have been the improvements made in them, since their first introduction into this country, about the year 1780, until the "PARAGON" Frame was invented by Mr. FOX and patented by him in 1852, it was considered impossible to combine extreme lightness with the requisite strength.

So successfully has this difficulty been surmounted by the application of the novel principle adopted by Mr. Fox in its construction, that in a recent trial in the Court of Queen's Bench in connexion with this Patent, the Paragon Frame was proved to be the lightest ever made, being less than half the weight of whalebone, although considerably stronger.

In order to give greater publicity to this important Invention, **W. & J. SANGSTER** have made arrangements with MR. SAUNDERS, to exhibit and keep for sale in the South-West Gallery of the **CRYSTAL PALACE**, a large assortment of the "PARAGON" as well as every other description of Umbrellas and Parasols of their manufacture, including the "ALPACA," (of which durable material nearly Two Hundred Thousand Umbrellas have been made since the Patent was granted to them in 1848,) at the same prices as are charged by them in London.

W. & J. SANGSTER have such confidence in the merits of the Paragon, that they undertake to repair gratis, if necessary, during a period of Two Years, the Frames of all PARAGON UMBRELLAS bought of MR. SAUNDERS, at the Crystal Palace, or at any of their following Establishments, viz.:—

140, Regent-street; 94, Fleet-street; 75, Cheapside; 10, Royal Exchange; London.

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MANY inquiries having been made as to the Durability of this Tubing, the Gutta Percha Company have pleasure in drawing attention to the following letter, received from Mr. C. HACKER, Surveyor to the Duke of Bedford:—

"Office of Works, Woburn Park, Jan. 10th, 1852.

"In answer to your inquiries respecting the Gutta Percha Tubing for Pump Suctions, I find that the water has not affected it in the least, although it will eat lead through in two years; we have adopted it largely, being cheaper than lead, much easier fixed, and a more perfect job.

Yours, &c. C. HACKER."

N.B.—The Company's Illustrated Circulars, containing Instructions to Plumbers for Joining Tubes, &c., will be forwarded on the receipt of four postage stamps.

The Gutta Percha Company, Patentees, 18, Wharf Road, City Road, London.

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And other Ornamental and Useful Sundries.

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RIMMEL'S TOILET VINEGAR,

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Give the Public the full advantage of the Reduction of Duty, as the following Prices will show:—

RICH SOUCHONG TEA, at 3s. 2d., 3s. 4d., 3s. 8d., former prices, 3s. 6d., 3s. 8d, and 4s.

BEST ASSAM PEKOE SOUCHONG TEA, of extraordinary Quality and Strength, 4s., former price, 4s. 4d.

PRIME GUNPOWDER TEA, 3s. 8d. and 4s., former prices, 4s. and 4s. 4d.

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THE Business of the Company comprises Assurances on Lives and Survivorships, the Purchase of Life Interests, the Sale and Purchase of Contingent and Deferred Annuities, Loans of Money on Mortgage, &c.

This Company was established in 1807, is empowered by the Act of Parliament 53rd Geo. III., and regulated by Deed enrolled in the High Court of Chancery.

The Company was originally a strict Proprietary one. The Assured, on the participating scale, now participate quinquennially in four-fifths of the amount to be divided.

To the present time (1853) the Assured have received from the Company, in satisfaction of their claims, upwards of £1,490,000.

The amount at present assured is £3,000,000 nearly, and the income of the Company is about £125,000.

At the last Division of Surplus, about £120,000 was added to the sums assured under policies for the whole term of life.

The lives assured are permitted, in time of peace, and not being engaged in mining or gold digging, to reside in any country,—or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

All Policy Stamps and Medical Fees are now paid by the Company.

By recent enactments, persons are exempt, under certain restrictions, from Income-tax, as respects so much of their income as they may devote to Assurances on Lives.

The Annual Reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

IMPERIAL
LIFE ASSURANCE COMPANY,

1, OLD BROAD STREET, LONDON.

INSTITUTED 1820.

SAMUEL HIBBERT, Esq., Chairman.
WILLIAM R. ROBINSON, Esq., Deputy-Chairman.

The SCALE OF PREMIUMS adopted by this Office will be found of a very moderate character, but at the same time quite adequate to the risk incurred.

FOUR-FIFTHS, or 80 per cent. of the Profits, are assigned to Policies *every fifth year*, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future premiums.

ONE-THIRD of the Premium on Insurances of £500 and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the Directors will lend sums of £50 and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

SECURITY.—Those who effect Insurances with this Company are protected by its Subscribed Capital of £750,000, of which nearly £140,000 is invested, from the risk incurred by members of Mutual Societies.

The satisfactory financial condition of the Company, exclusive of the Subscribed and Invested Capital, will be seen by the following Statement:—

On the 31st October, 1853, the sums assured, including Bonus added, amounted to	£2,500,000
The Premium Fund to more than	800,000
And the Annual Income from the same source, to	109,000

Insurances, without participation in Profits, may be effected at reduced rates.

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should be addressed to him at BOLTON, where it will meet with immediate attention. He invites *direct communications as the most economical and satisfactory arrangement for all parties.*

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IN no article perhaps is caution more necessary than in the purchase of a Dressing-Case, for in none are the meretricious arts of the unprincipled manufacturer more frequently displayed. MECHI, 4, LEADENHALL STREET, near Gracechurch-street, has long enjoyed the reputation of producing a Dressing-Case in the most finished and faultless manner. Those who purchase one of him will be sure of having thoroughly-seasoned and well-prepared wood or leather, with the fittings of first-rate quality. The prices range from £1 to £100. Thus the man of fortune and he of moderate means may alike be suited, while the traveller will find the Mechian Dressing-Case especially adapted to his necessities.—4, LEADENHALL STREET.

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For the nursery it is invaluable, as it is as agreeable to the palate as it is useful in all cases of hooping-cough, chin-cough, or common coughs, arising from colds, teething, &c.

Prepared only by T. Roberts & Co., Crane-court, Fleet-street, London; and sold wholesale by E. Edwards, 67, St. Paul's Churchyard; Barclay & Sons, Farringdon-street; Sutton & Co., Bow Churchyard; Sanger, and Hannay & Co, Oxford-street, London. And sold by all respectable Medicine Vendors and Chemists in the Kingdom. In Bottles, at 1*s.* 1½*d.* and 2*s.* 9*d.* each.

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Sept. 22, 1854.

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The Assurers entitled to participate are those whose Policies were in force on the 5th of April last (on which day the Profits were declared) and whose Property had been assured with the Company for five complete years previously. Parties applying to participate are particularly requested to bring their Policies with them to the Office, or the last receipts issued for their Premiums.

F. A. ENGLEBACH, Actuary and Secretary.

Bartholomew Lane, *September* 22, 1854.

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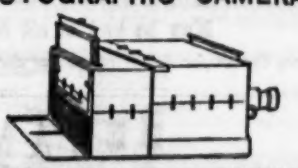

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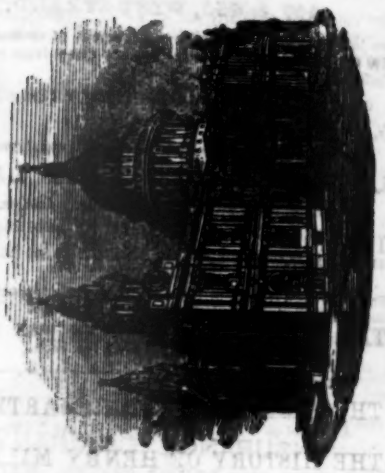

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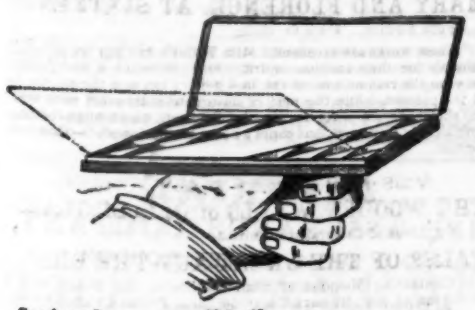

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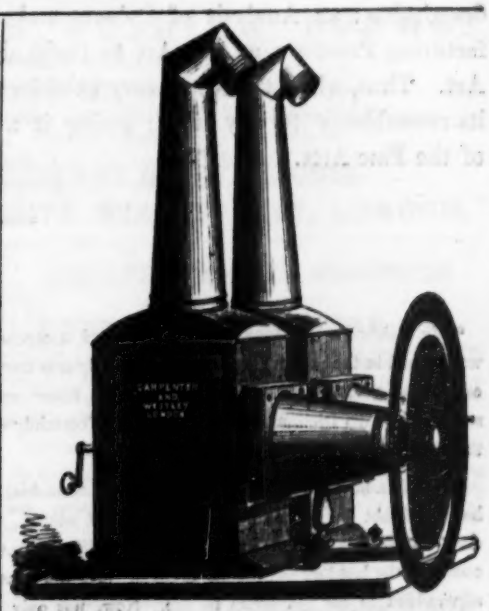

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Before presenting themselves, they should determine whether their object is to obtain a certificate in *drawing only*, or whether they also wish to obtain one of the general certificates of the Committee of Council on Education.

In the former case, they may attend at Marlborough House; in the latter they should communicate (through the Correspondent of their School), with the Secretary of the Committee of Council.

The ordinary Examinations under the Committee of Council for certificates of merit, will henceforth comprise exercises in drawing of like character and difficulty with those to be performed at Marlborough-house, and those candidates who perform them successfully, will have both the benefit of the marks towards obtaining a general certificate, and may also—if judged competent—be passed as instructors of Pupil-teachers in drawing, under the minute of 26th January, 1854.

Schoolmasters and Schoolmistresses already holding certificates of merit from the Committee of Council and attending at Marlborough-house in January next for Examination in Drawing only, will have the benefit of that Examination not only in becoming qualified to receive the special gratuity offered by the minute of 26th January, 1854, but also in raising the value of their certificate of merit, when the same next comes to be revised, pursuant to § 11, in the minute of the 20th of August, 1853.

The Exercises in Drawing will in all cases, be judged at Marlborough-house.

November, 1854.

FOURTH SEASON.

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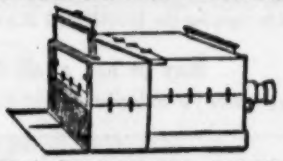

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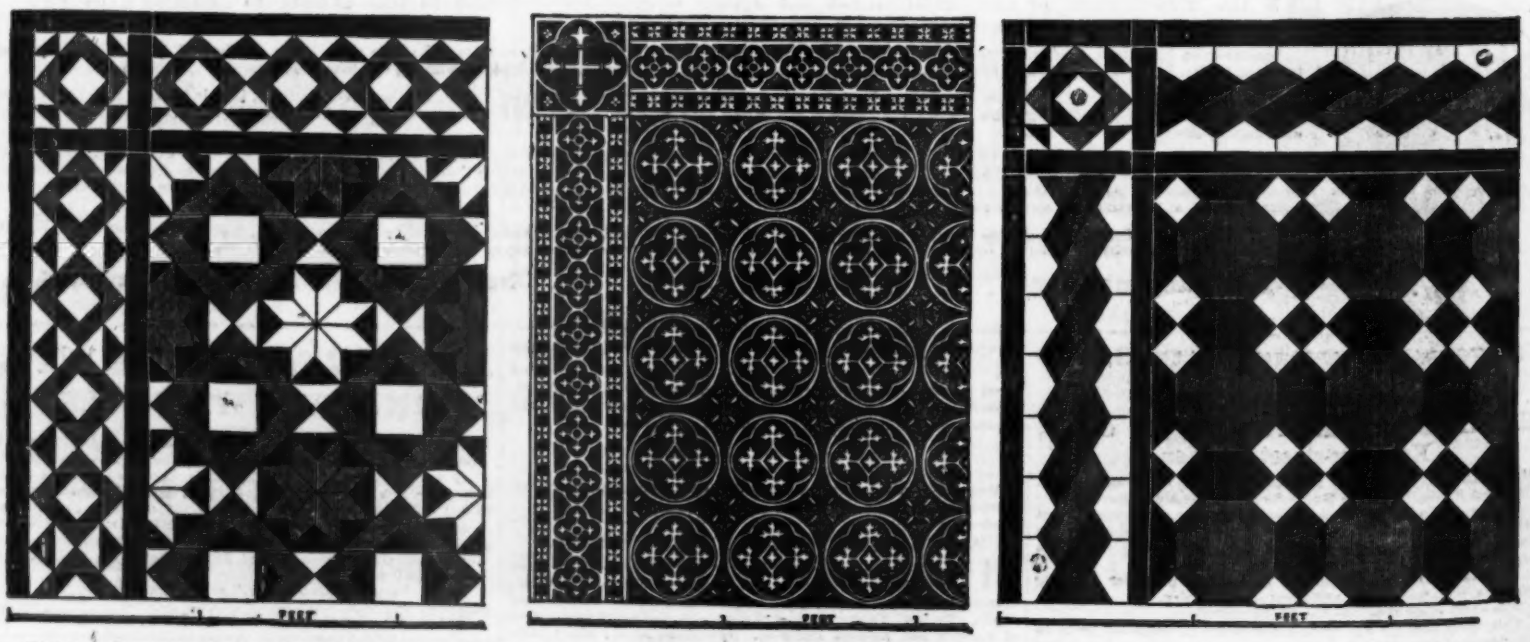

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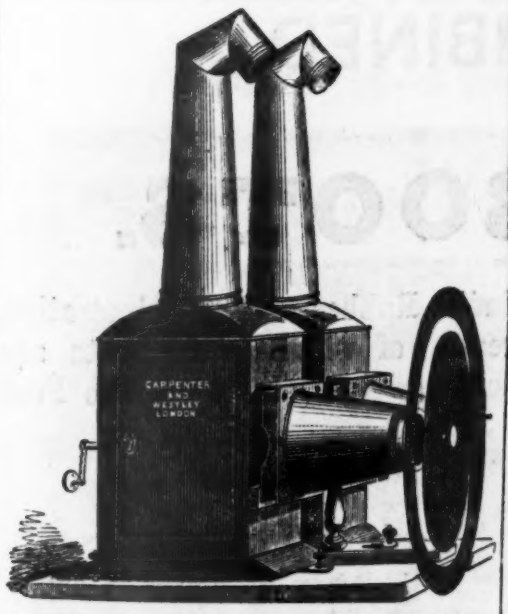

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